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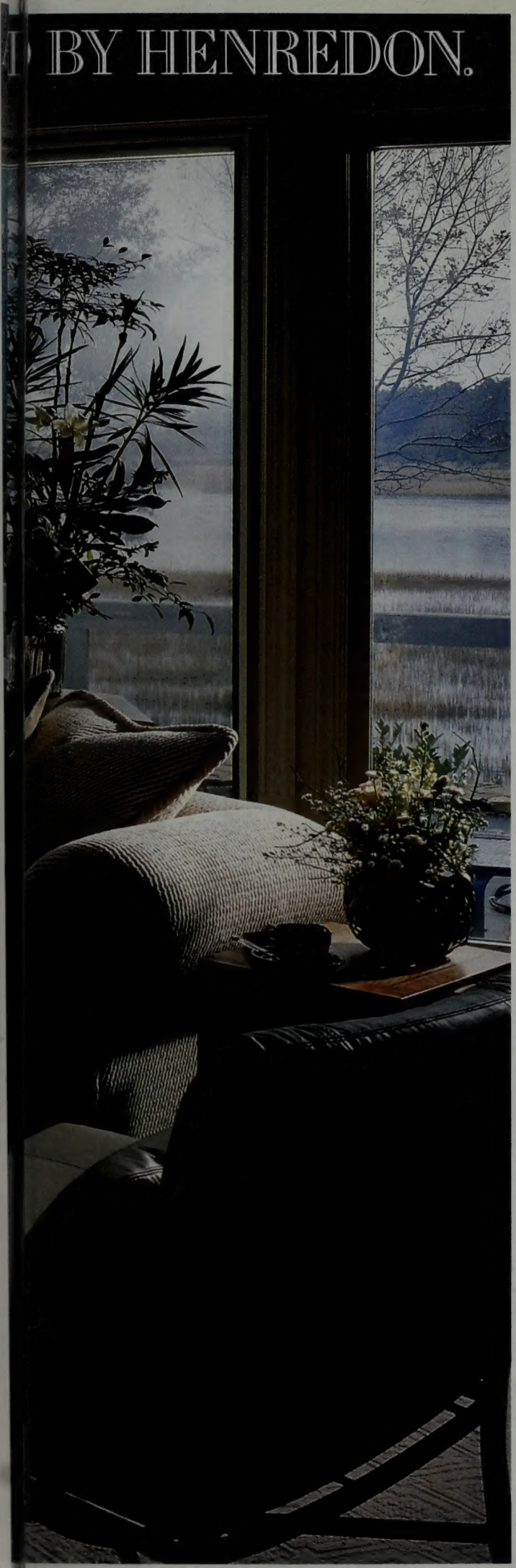
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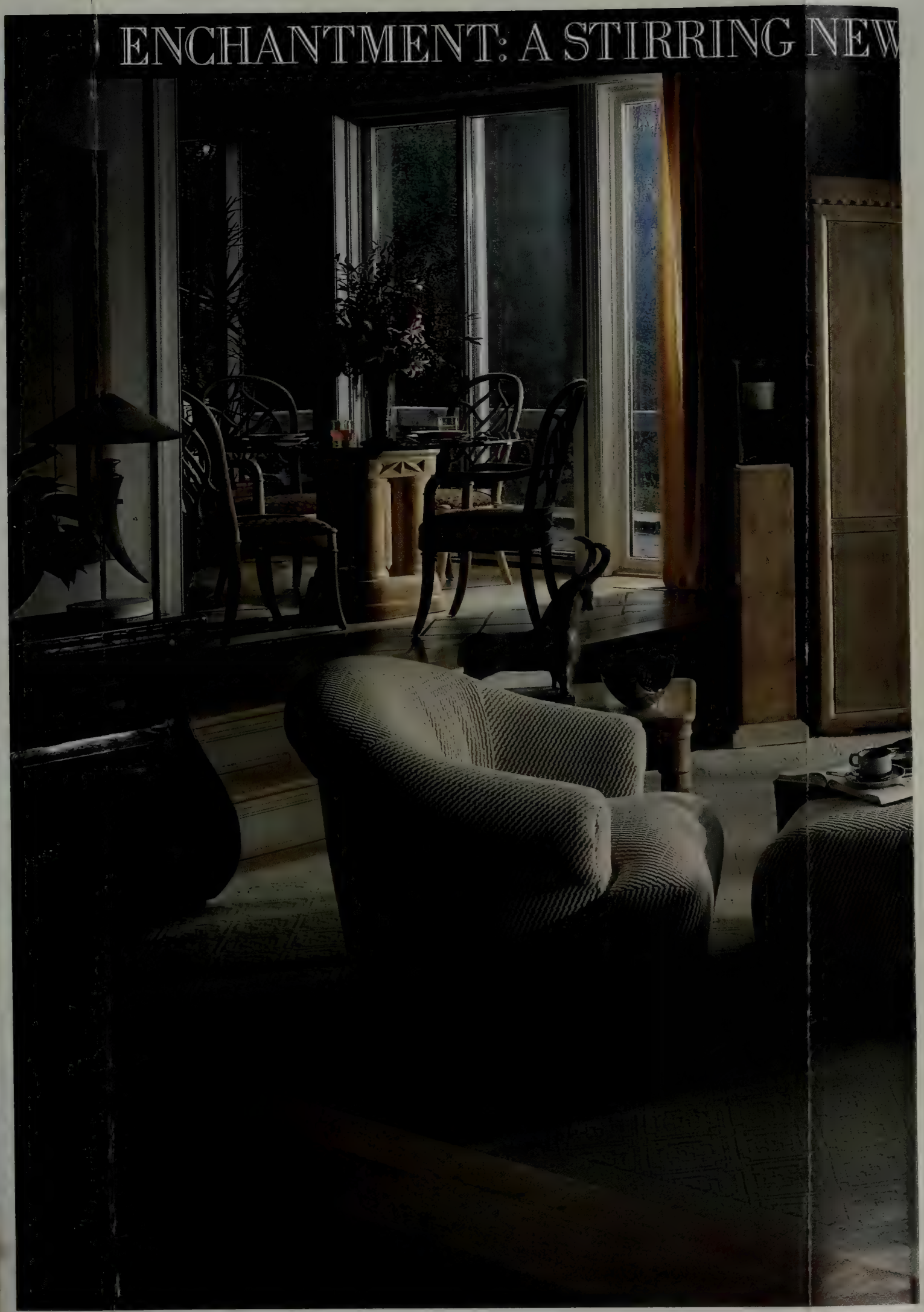


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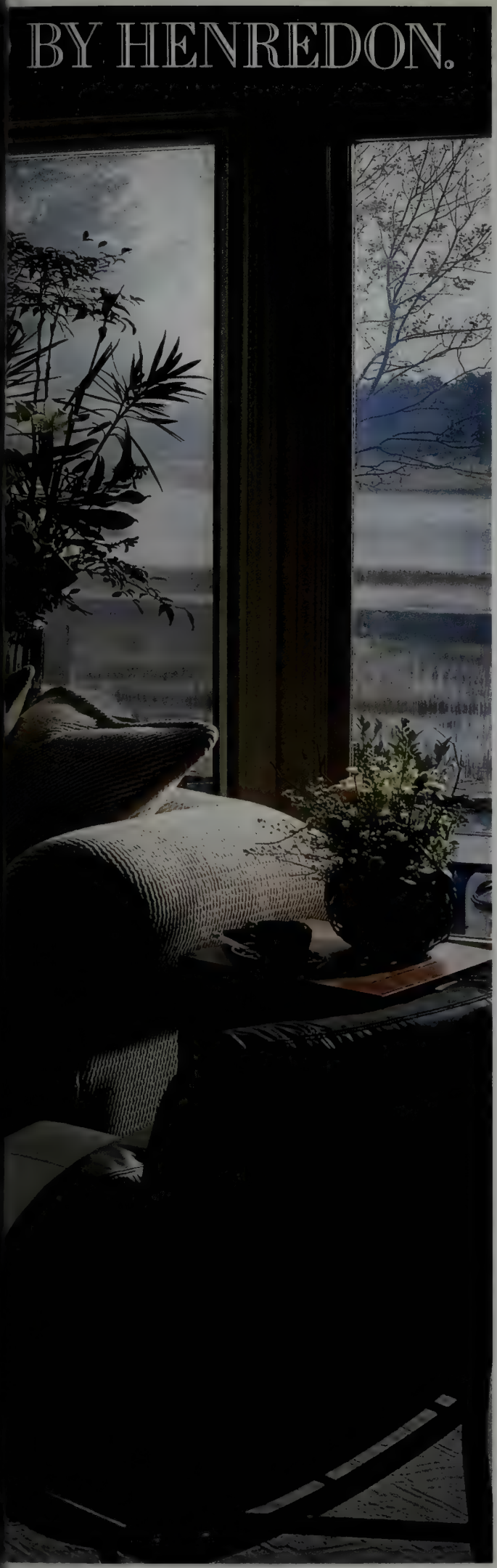


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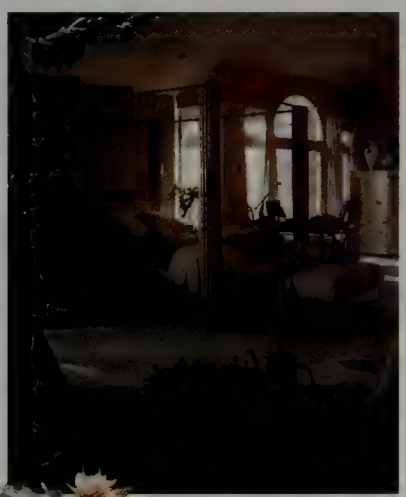

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COVER: The rear facade of a southern California canyon residence designed by architect Steven Ehrlich. Interior design by Luis Ortega. Photography by Mary E. Nichols. See page 120.

TABLE OF CONTENTS

October 1993

INTERIOR DESIGN

130 **Paris, New York**
Twentieth-Century French Pieces Transform an East Side Apartment
Interior Design by Jed Johnson and Arthur Dunnam
Text by Annette Tapert/Photography by Durston Saylor

136 **Adirondack Echoes in Maine**
Log Construction Shapes a Casco Bay Retreat
Text by Steven M. L. Aronson/Photography by Brian Vanden Brink

146 **A Chicago Collection**
Allen and Lynn Turner's 1920s Penthouse Is Rededicated to Art
Architecture by Dirk Lohan
Interior Design by Inez Saunders
Text by Susan Snodgrass/Photography by Jessie Walker

158 **Erich Leinsdorf in Manhattan**
The Celebrated Maestro Composes a New York Life
Text by William Weaver/Photography by Marina Faust

164 **A Tropical Palette**
Climate and Classicism Set the Tone for a Florida Estate
Interior Design by Mark Hampton, ASID
Text by Steven M. L. Aronson/Photography by Carlos Domenech

172 **Unstudied Spaces in Malibu**
Luminous Rooms for Folk Art
Interior Design by Karin Blake
Text by Michael Frank/Photography by John Vaughan

180 **Ira von Fürstenberg on the Right Bank**
An Intimate Paris Suite Fit for a Princess
Interior Design by Rachel Laurent
Text by Charlotte Aillaud/Photography by Marina Faust

190 **Georgetown with English**
A Washington Family's 19th-Century Town House Sees the Light
Interior Design by Anthony P. Browne
Architecture by David Cox of KressCox Associates
Text by Susan Mary Alsop/Photography by Bruce Katz

200 **Hacienda La Carolina**
U.N. Ambassador Diego Arria Reclaims a Former Sugar Plantation in Venezuela
Architecture by Nelson Douiahi
Interior Design by Juan Montoya
Text by Susan Cheever/Photography by Tuca Reines

continued on page 4



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TABLE OF CONTENTS

October 1993

ART AND ANTIQUES

154 **Antiques: American Moderne Furniture**
Streamlined Innovations from the Thirties
Text by Avis Berman

196 **Art: Neo-Impressionist Paintings**
Lyrical Compositions in the Pointillist Style Fuse Science and Beauty
Text by Christopher Finch

SPECIAL FEATURES

120 **Architecture: Steven Ehrlich**
Refining the Vocabulary of California Modernism in Los Angeles
Interior Design by Luis Ortega
Text by Michael Webb/Photography by Mary E. Nichols

186 **Historic Houses: Tai Fu Tai**
Restoring a Qing Dynasty Nobleman's Residence in Hong Kong
Text by Carol Lutfy/Photography by Jaime Ardiles-Arce

DEPARTMENTS

14 **Letters from Readers**

16 **People Are the Issue**

28 **Contributors**

30 **Architecture: Bernard Mapes Wharton**
A Contemporary Cottage with Traditional Roots in Connecticut
By Suzanne Stephens

46 **Antiques Notebook**
Beyond Art Déco—French Furniture of the 1940s and 1950s
By Dana Micucci

60 **The Heinz Architectural Center**
Previewing the Collection at Pittsburgh's Carnegie Museum of Art
By Avis Berman

94 **AD Travels: The Museum at Warm Springs**
A Tribute to the Native American Spirit in Oregon
By Jon Krakauer

102 **Roger G. Kennedy: Barthélemy Lafon**
True Tales of the Pirate Architect of New Orleans

224 **AD-at-Large**
Inside the Design World

232 **Reader's Directory**

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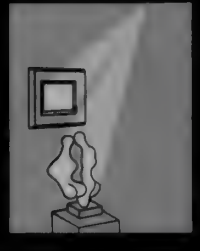
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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I've been a reader of *Architectural Digest* for over twenty years, and your June 1993 issue captured my attention as few have done in the past. The subject matter of the American West brought back so many fond memories of visits to some of those captivating states. The articles revealing a sensitive approach to design that complements the land were a welcome change from concentration on interior décor. Thank you for a superb issue.

Jacqueline N. Yeager
Pittsboro, North Carolina

You got me—nailed me. The June 1993 issue of *Architectural Digest* is irresistible. I'm breathless.

Clay Blackman
Morrilton, Arkansas

I have read each issue of *Architectural Digest* from cover to cover for ten years. The June issue is always my favorite. As a third-generation westerner, I wanted to thank you for the special American West edition. After all, we have to put up with the New York edition every year.

Dorie Oliver
Lake Elsinore, California

Please, no more American West issues! Is there any area of design with more clichés and less originality? Every house you pictured seemed to incorporate the same mixture of Indian blankets, old saddles and carefully displayed cowboy boots. It is like doing an issue on Switzerland and showing only cuckoo clocks and Tyrolean furniture.

Mark Melamed
Hewlett, New York

I realize that you publish for a unique clientele that turns to you for decorating inspiration, but in the case of the American West, stop giving them ideas. I was born here and have seen this vast, lonely, crystalline-skied, pure-watered place become inundated with people seeking the "myth of the Old West." Is this the West you were glorifying, where people pretend to live the western lifestyle while yakking nonstop on cellular phones? I hope, as do other natives, that the western fad will fade into oblivion from overuse, availability or boredom. Regional styles can become epitaphs for the region itself.

C. Rose
Casper, Wyoming

It was twilight when I finished putting our five-year-old daughter, Mackenzie, to sleep. Before her drowsy eyes finally closed she had a lot of questions about the world and the environment. I like to think she fell asleep from the comfort she found in my answers. Having just read Judith Thurman's portrait of Robert Redford (June 1993), I feel my commitment to protecting our precious environment has been reinforced. I'd like to thank Mr. Redford for sharing his feelings with the readers of *Architectural Digest*. I have flown over the Grand Canyon several times, but now I feel the need to go down for a closer look to improve my perspective.

Robert Demkowicz
Winthrop, Maine

We have just seen the June 1993 issue of *Architectural Digest* and are thrilled with the piece "Ansel Adams' Forgotten Ahwahnee." The images were beautifully reproduced, and Brendan Gill's text was excellent. The article provided some unexpected benefits as well. Researching the furnishings and original décor of the hotel was fascinating and answered many questions. I expect to see additional restoration work on the property as a result of what we learned.

Keith S. Walklet
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PEOPLE ARE THE ISSUE


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"The marvelous thing about New Orleans is that I can do more there in two days than I can do anywhere else in two weeks," says designer Marjorie Shushan. "I can shop until my eyes cross and then drop into some divine place for red beans and rice and come out and shop some more." Shushan lived and worked in New Orleans for some twenty-three years before moving to New York, and she's intimately acquainted with the city's rich variety of design sources. In next month's AD Travels feature, she takes readers on a lively tour of a few of her favorite shops in one of the most convivial destinations in the United States. She does admit, however, that design may not be the city's number one draw. "Like most people," Shushan says, "I go to New Orleans to eat. *Then I shop." Other highlights in November include Harley Baldwin's astonishing Aspen residence and Christie's chairman Charles Allsopp at home in England.*

Paige Rense *Editor-in-Chief*


MARY E. NICHOLS

Steven Ehrlich

Architecture: Steven Ehrlich

"All architecture is a distillation of experience and culture," says architect Steven Ehrlich, who taught and worked for six years in the 1970s in northern Nigeria and Marrakesh. "Traveling has infused my perspective on design: I look for simple and pure solutions, ones strikingly clear in their rationale." Like dwellings indigenous to Africa, Ehrlich's houses tend to be "places of tranquillity and repose—places that can replenish the soul," he says. His commercial and civic projects carry their own stamp from his migrations: For the planned Sony Pictures Entertainment child care center and the Shatto Recreation Center in Los Angeles, he used bold, sensuous forms that are "an expression of neoprimitivism." Whether as a direct result of his travels or as a response to the climate of southern California, a dominant theme in Ehrlich's work is the interrelationship of indoor and outdoor spaces. "I find I'm always trying to eliminate barriers," he says, "constantly stripping away the crust of civilization." *See page 120.*


DOMINIQUE VORILLON

Jed Johnson
Arthur Dunnam

Paris, New York

"It was really a matter of trying to work with what was there and adapt it to our scheme," says Jed Johnson of an apartment he designed on New York City's Upper East Side with associate Arthur Dunnam. "We were interested in doing things like saving the glazing in the dining room but coming up with a technique that would be satisfying to us." While he was doing the project, Johnson was also spending time in Paris, where the owner, a businessman, often travels for work. Now pieces from France—like Jean Royère tables and chairs and an Emile-Jacques Ruhlmann chair—highlight the apartment. "I particularly like furniture from the 1920s and 1930s," the owner explains. "And Jed introduced me to later periods—the 1940s and 1950s. The apartment is a combination of being educated by Jed, browsing in shops and looking through books." *See page 130.*


DAN DEFRANCO

Joseph Waltman



Timothy Bullock
Eric Wiebe

Adirondack Echoes in Maine

"You can draw many analogies between the great camps of the Adirondacks and the oceanfront cottages of New England, and for that reason we borrowed more from the camp genre than from any other," says builder Joseph Waltman, who, along with log craftsmen Timothy Bullock and Eric Wiebe, created a log house and barn overlooking Maine's Casco Bay. "Nevertheless, the sea has a very different mystique than a lake or woods. We wanted to incorporate the spirit of the structures that had inspired our use of logs but also maintain characteristics of those wonderful old shoreline cottages; to integrate the experience of lazy summer days and nights with the primitive force of the huge logs. The coexistence of the rustic and the civilized is what pleases me most. After a few vines grow and a

continued on page 20



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continued from page 16

little more weathering takes place, it will be hard to tell when the house was constructed. That's when you know a building has been well done." *See page 136.*



JESSIE WALKER

Allen and Lynn Turner

A Chicago Collection

"The art here is what we've accumulated over the years; we've sold very few things. They're too important to us," says Allen Turner, the chair of the board of directors of Chicago's Museum of Contemporary Art, who lives with his wife, Lynn, in a 1920s penthouse. "We concentrated at first on the master generation of Abstract Expressionists, including Willem de Kooning, Franz Kline and Robert Motherwell, and then gathered works by second-generation artists such as Milton Resnick to round out the collection and encompass the full range of the 1950s." After renovating his own residence, Turner has now become involved with an even more extensive design project—the construction of the new space for the Museum of Contemporary Art. "We had a worldwide search for the architect and finally chose Josef Kleihues from Germany, whom we're very excited about," says Turner. "The building will occupy a two-acre lot right in downtown Chicago. It will be about the fourth-largest contemporary museum in the United States—even larger than the Whitney and the Guggenheim. We're leasing the site from the city at a dollar a year for a hundred years. The staff took up a collection, so the lease is already paid up. I guess that was their way of ensuring job security!" *See page 146.*



MARINA FAUST

Erich Leinsdorf

Erich Leinsdorf in Manhattan

When asked how many months he spends in his Manhattan pied-à-terre in an average year, famed maestro Erich Leinsdorf quickly dismisses the question. "There is no average. Every year brings different obligations, different schedules." The conductor and his wife, Vera, divide their time between residences in New York and Switzerland, each fully furnished down to bookshelves for orchestral scores and Steinway pianos. Nevertheless, the couple have a good deal of packing to do whenever they leave the Upper East Side for Zurich. Erich Leinsdorf shakes his head with resignation when talking about it. "It is never right," he says. "Never. I had at one time nearly all of my pocket scores transferred from Switzerland to New York. And now I am doing a little work, and I'm going to send some things back to Zurich. But I have limited space there, so I have to call my landlord to see if I can have more room, maybe even temporary shelves. It's an eternal problem, this library. It's not large, but it is unwieldy." *See page 158.*



GEORGE OBREMSKI

Mark Hampton

A Tropical Palette

"This year is my Florida silver," says New York based–Mark Hampton, referring to the fact that his first interior design project in the state dates back twenty-five years. "Florida has always presented exciting design possibilities because most of the houses I do there are for people who are trying to escape the dreariness of winter." Another lure is the diversity. "We all think we know Florida," says Hampton, "but I've found that it's one area that doesn't lend itself to stereotyping. Miami is not Gulfstream; Mountain Lake is not Palm Beach. My clients tend to request something very formal in Palm Beach and very informal in Naples. For a couple from Indiana, I designed a beach cottage in Hobe Sound that is completely casual—a total departure from their traditional farmhouse in the Midwest. The one thing everyone seems to want in Florida is something different from what they have anyplace else." *See page 164.*



Karin Blake

Unstudied Spaces in Malibu

Karin Blake traces her love of houses to her mother, who liked to buy up barns and restore old structures when Blake was growing up in Bucks County, Pennsylvania. Blake says she hated it at the time, but in the end she found herself doing much the same thing. In fact, she's now at work on her fourth house in Malibu. "I love the rural feeling," she says. "You're out of the city when you're here." But her new residence—in Malibu Colony—didn't start out very auspiciously. "I used to live across the street from it," she says. "I thought it was the ugliest thing in the world. Of course, I'm renovating it entirely—that's my style." Blake and her husband are also building a house in Montana—from the ground up. "It's a farmhouse with a wraparound porch and a huge attic," she says. "I'm using old materials that I've shipped out from New England. There's nothing worse than a new farmhouse." *See page 172.*



MARINA FAUST

Ira von Fürstenberg

Ira von Fürstenberg on the Right Bank

Princess Ira von Fürstenberg is nothing if not energetic. When she isn't traveling she's involved in a myriad of projects, one of which is her *objets uniques*. "They're one-of-a-kind pieces—boxes and magnifying glasses made with semiprecious stones I've found in such places as India and Bangkok," she says. Each of her creations is part of a limited edition. "I don't make more than a hundred a year," she explains. As president of the organization Hommage au Duc et à la Duchesse

continued on page 24



"Did you ever notice how good he smells?"

GEORGIA: *I finally went out to dinner with him last night.*

JACKIE: *Just the two of you? Where did you go?*

GEORGIA: *Mario's.*

JACKIE: *Mario's? The food is terrible.*

GEORGIA: *I didn't notice. I don't really even know what I ate.*

JACKIE: *Really?*

GEORGIA: *You should have seen him. He was so sweet. He spilled his wine all over my dress.*

JACKIE: *Adorable.*

GEORGIA: *And then when he reached over to give me his napkin, he knocked over his water glass.*

JACKIE: *Hilarious.*

GEORGIA: *Well, it was. We couldn't stop laughing. We just had to get out of there. We laughed all the way back to my place.*

JACKIE: *Your place?*

GEORGIA: *Well, I was soaked. And besides...*

JACKIE: *Besides.*

GEORGIA: *Did you ever notice how good he smells?*

JACKIE: *Frankly, no.*

GEORGIA: *He wears the most wonderful cologne.*

JACKIE: *Dare I ask what it is?*

GEORGIA: *Well, it comes in a box with dots.*

JACKIE: *Dots?*

GEORGIA: *Dots.*

JACKIE: *So. Now we're back at your place...*

GEORGIA: *Jackie, how's your mother?*



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continued from page 20

de Windsor, the princess has planned receptions to benefit the Pasteur Institute and the National Cancer League. She's also thinking about hosting a program for German television. "One idea is a show in which I'd do fifteen-minute segments on various people—say, artists, writers, actors and singers," she says. "Another is to interview women leaders—woman to woman." *See page 180.*



CAMERON DAVIDSON

Anthony P. Browne

Georgetown with English

Having completed a couple's Washington, D. C., town house with architect David Cox, designer Anthony P. Browne is moving on to their country residence on Maryland's Eastern Shore. "Now that we've worked together, they trust me," says Browne. "When I started on the Georgetown house, they freaked when I told them I wanted to paint the dining room ceiling purple. All my clients freak to start with, then, eventually, I win them over. My colors work, but at first when there's nothing else in the room, they think, What is that idiot doing? Eight out of ten times they call and ask, 'Are you sure the painter didn't make a mistake?' " While admitting that they were skeptical at the beginning, the couple say they find Browne's color sensibility invaluable. For their bayside house, the designer also chose nontraditional colors for the exterior. Every other house in the neighborhood is white, but theirs is tan. "At first they rang me up, but now they're thrilled with it. So we're proceeding to shock them on the inside." *See page 190.*



HERVÉ SEILEMAS

Juan Montoya



Diego and María Eugenia Arria

Hacienda La Carolina

After his first visit to the Venezuelan property acquired by United Nations Ambassador Diego Arria and his wife, María Eugenia, Juan Montoya says he couldn't stop dreaming about the "extraordinary light and colors." What was once a sugarcane and coffee plantation is now Hacienda La Carolina, a sprawling estate with a main house, guest quarters, a chapel and stables. Deep blue is found everywhere in the house. "Blue is cool, blue is water," says Montoya. "Blue is also a Spanish colonial color." For the furniture, Montoya and María Eugenia Arria shopped in Bogotá, where the designer grew up. "The feeling of country houses in Colombia and Venezuela is very much the same," he notes. For Diego Arria, La Carolina is a welcome respite from work, as well as a return to the past. "From my father, who comes from the Andes in Venezuela, I inherited a special love for the land," he says. "There is no place where I'm more at peace with myself." *See page 200.* □


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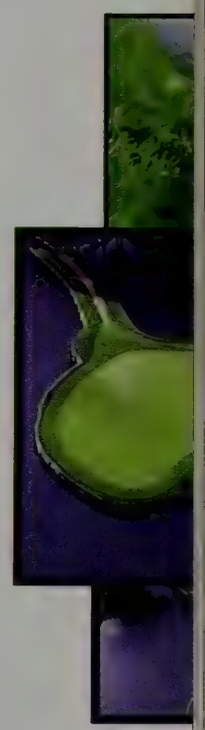
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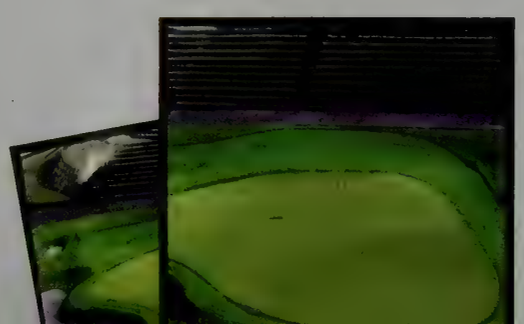
Golfers just love punishment. (And that's where I come in.)

Pete Dye
Golf Course Designer & Builder











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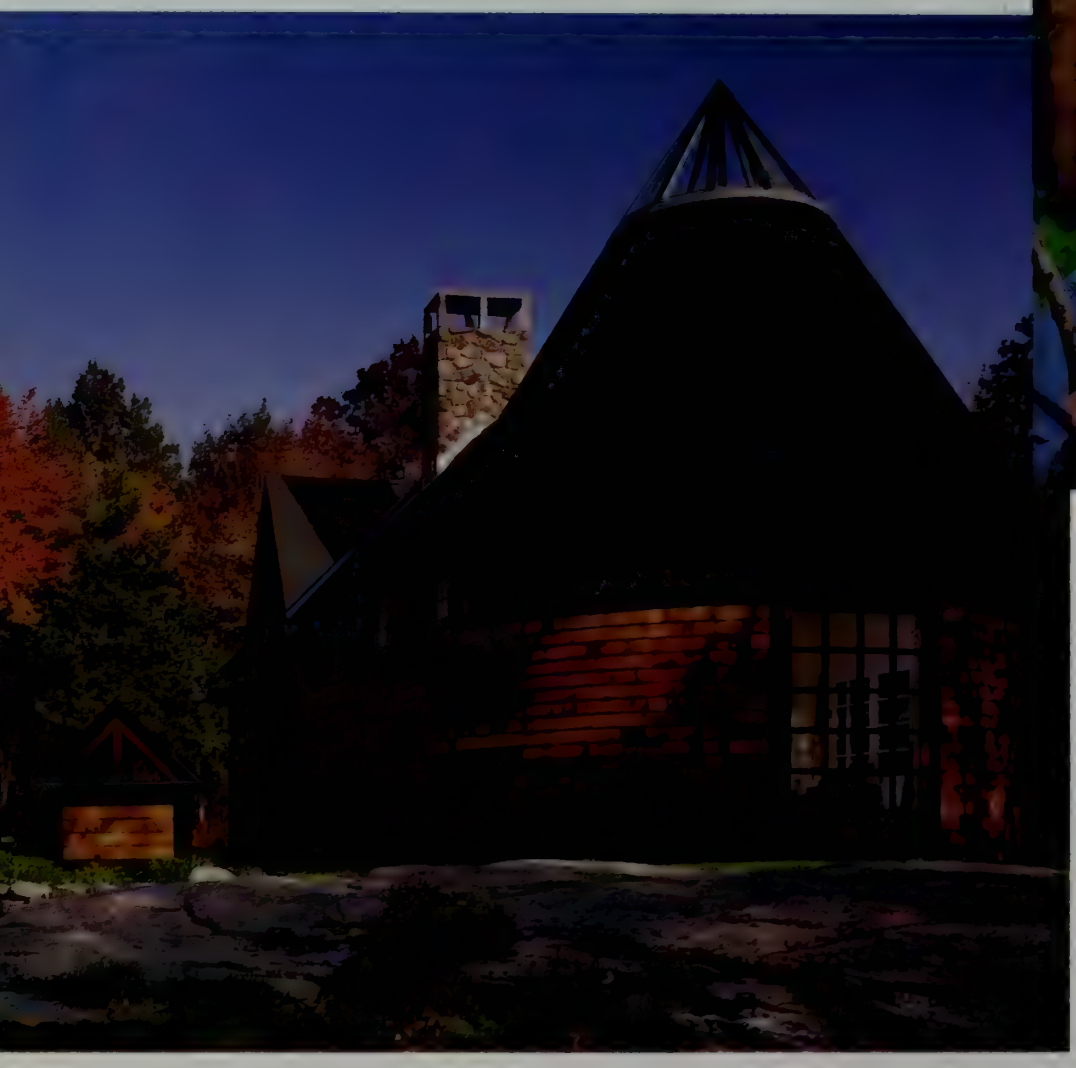
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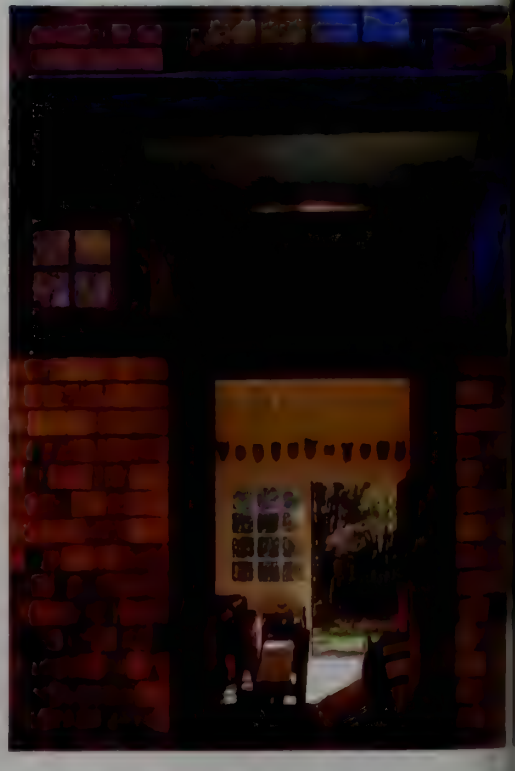
A Contemporary Cottage with Traditional Roots in Connecticut

By Suzanne Stephens





"It reminds us, by turns, of a French château, a lodge in Maine, a barn, a temple and a cottage in the Cotswolds," says artist Elaine Anthony of a cedar-shingled cottage near Westport, Connecticut, designed by her husband, architect Bernard Mapes Wharton. ABOVE: Anthony and Wharton. LEFT: The entrance is to the north of the conical-roofed studio. BELOW: A steel entrance canopy is "Bernard's abstract art complementing mine," she says.



TO MOST OF US, an outdoor wedding on a rainy December day in Connecticut sounds a bit grim. For Bernard Mapes Wharton, an architect, and Elaine Anthony, a painter, it was the ultimate in romantic settings. "The place was totally muddy, but it was wonderful," says Wharton. The ceremony took place on the construction site of the house that he had designed for himself and Anthony and that both were in the process of building. "We felt it was especially symbolic to get married on the foundations of our house," Wharton adds. "There was no roof—just a tarpaulin as a canopy." The two made a makeshift altar out of a long Mexican table piled with oranges, apples, candles and flower petals, and used a slab of granite intended to be the fireplace lintel as a backdrop. "The wedding was so special," Anthony says. "It was sort of like making offerings to the gods in gratitude for this place."

From there on everything was up—the couple built the house from scratch with the help of two friends, two carpenters and various family members. The labor-intensive process took six

continued on page 34



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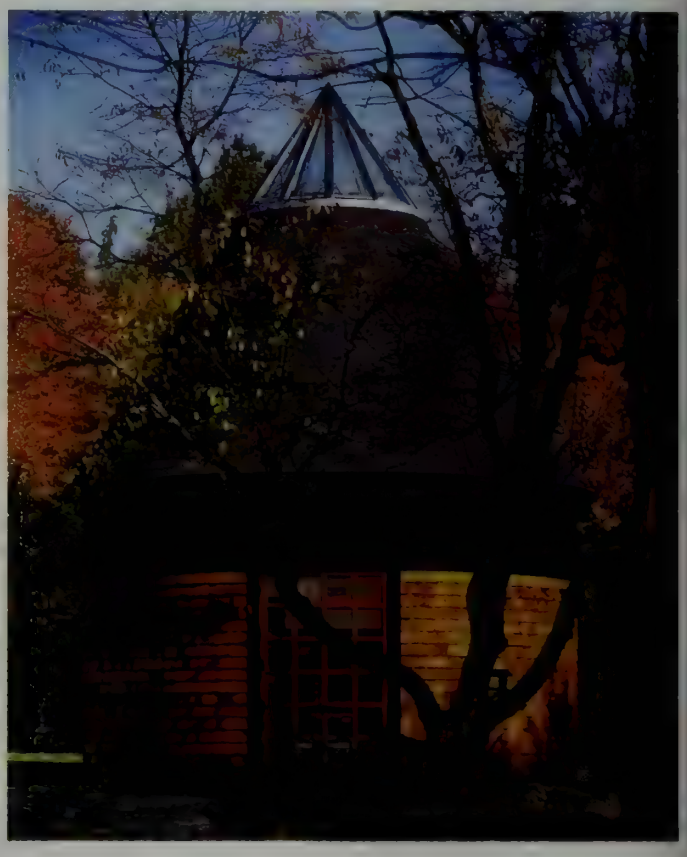
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A Contemporary Cottage with Traditional Roots in Connecticut
continued from page 30





months. The tightly wrapped, picturesque cottage that resulted illustrates the level of architectural complexity and sensitivity that can be achieved in such a do-it-yourself venture.

Wharton's design reverberates with associations for both of the residents, allowing the imprints of their individual personalities to coexist. Wharton, who grew up in Bermuda, is fond of the water and boats: It isn't all that unintentional that the house looks somewhat like a boat landlocked in a clearing. Nor is it a surprise to learn that one of Wharton's favorite houses is Clingstone, a magnificent shingled pile his great-grandfather built in 1904-5, which is perched on a rock in Narragansett Bay near Jamestown, Rhode Island. Wharton—a principal in the firm of Shope Reno Wharton in Greenwich, Connecticut—has also deftly made use of H. H. Richardson's and McKim, Mead, and White's nineteenth-century Shingle Style vocabulary during the twelve years since his firm was formed. It is clear that his own house strikingly embodies the various styles and formative influences that underlie the rest of his work.

The design reverberates with associations for both of the residents, allowing the imprints of their individual personalities to coexist.

Elaine Anthony, who grew up in Greenwich, lived for a dozen years in Mexico. While the conically roofed room at the front end of the house might appear to some as evocative of similar rooms in H. H. Richardson's stone-and-shingle buildings, to Anthony it looks more like a kiva, the underground Pueblo Indian ceremonial chamber found in the Southwest. "We wanted to create a studio where I could paint and that had extraordinary light and an almost sacred feeling to it," she says.

Wharton and Anthony discovered two acres of land in the rolling hills of Connecticut, not too far from Westport and Wharton's office in Greenwich. A winding dirt-and-gravel road leads past fields and woods until a

ABOVE LEFT: The entrance façade, arrived at by a long road flanked by hedgerows and fields, shows Wharton's interpretation of the Shingle Style: Detailing includes a bulging eyebrow in the dormer and a band of small clerestory windows along the frieze. The garden shed "reduces the forms of the house to their basic geometry," he notes.

"I paint; the house is Bernard's sculpture," Anthony says. "It evolved from a spiritual dialogue between two artists," maintains Wharton. "But I couldn't let the romanticism of it overpower the function. Every aspect—the orientation to the sun, the natural overhead lighting—was geared toward Elaine's needs for her work." ABOVE: The skylight over the studio "punctuates the extremely vertical roof," says Wharton.

continued on page 38


HER BACKGROUND: DESIGN.
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JILSANDER
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A Contemporary Cottage with Traditional Roots in Connecticut
continued from page 34

clearing or, as Anthony describes it, "a special glen," is suddenly disclosed. "This particular piece of property seems very remote," Wharton says. "We feel like we came out here and homesteaded—we actually cleared the land ourselves—the way it was done a hundred years ago."

The compact shingle-clad cottage with green and red trim rests on a granite outcropping. Its amiably hulking roof hovers over a long, low, rectangular form, which, because of the pointed roof and rounded end, looks deceptively smaller than it is. "It has the illusion of being a folly in the middle of the landscape," Wharton says, alluding to the small, idiosyncratic pavilions that the English often inserted in the gardens of their country houses in the eighteenth and nineteenth centuries. "The cottage has also been compared to an oasthouse," Wharton notes, referring to the conical kilns used in England for drying hops.

The actual size of the house, however, suggests it accommodates more functions than either an oasthouse or a folly. At the opposite end from the curved studio where Elaine Anthony

BELOW: The combination living and dining area is anchored by a granite-framed fireplace, "the symbolic locus of the house," says Wharton. To its side stands an antique Spanish water jug. The 19th-century cow weathervane was one of many in a collection owned by Anthony's father; the tables and chairs were from her Mexico house.





RIGHT: "Conceptually, it's a ceremonial chamber," Wharton says of the studio. "We had in mind a kiva, a type of underground room built by Pueblo Indians." The ladder —used in kivas to enter from above—leads to a loft that serves as a small sleeping area and an attic. Anthony's 1992 mixed-media *Spirit Icon* is to the left of the window; on the Mexican table is her 1991 *Earth Altar #1*.

continued on page 42



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A Contemporary Cottage with Traditional Roots in Connecticut
continued from page 38

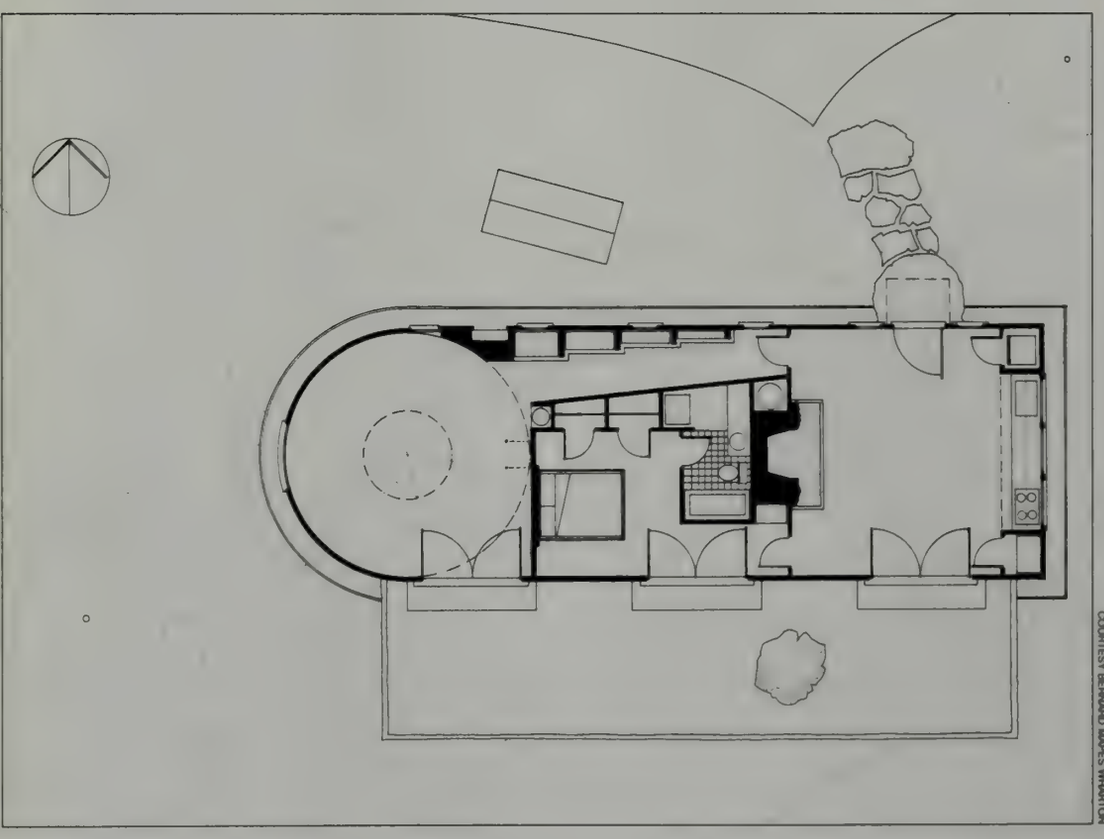
paints "abstract-metaphysical" pieces, as she characterizes them, is a combination living and dining area and kitchen. Between the two public spaces are the bedroom and bath.

The roof of the studio has a skylight at its apex, which dramatically illuminates the circular work space below. "Light pours in," says Anthony, who retreats to the room every morning to paint. But the studio serves other purposes too. "This is a place for meditation and solitude," says Wharton. Through the skylight the couple "watch the sky for hours," says Anthony. "And at the end of the day we often sit by the window facing west to the sunset. The brilliant red and orange sunlight reflected on the walls is beautiful."

As in the Pueblo Indian kiva, a ladder leans against one wall. "You enter the kiva climbing down into it by ladder," Anthony says. "The ladder acts as an easel for my paintings and also takes you up to a loftlike sleeping area in the roof." A book-lined gallery runs past the bedroom, connecting the studio with the "hub of the house," as Wharton refers to the main living area, which is oriented around a massive stone fireplace. The large slabs of granite that form the fireplace and the exposed wood ceiling joists further imbue the cottage with its rural-vernacular overtones. An eight-foot-long Mexican table, which functioned as the wedding altar, now separates the kitchen from the living and dining area. The profusion of Mexican ceramic pots, masks and other artifacts—testaments to Anthony's years in Mexico—gives the room a colorful, although orderly, clutter. The newest additions, native American spears picked up on a recent trip to the Southwest, casually lie on the table. "There is a nice informality about the way we live," Wharton says with a smile.

Because of the house's secluded setting and its accessibility to the outdoors, the couple are able to make the most of the surrounding landscape. Wharton, who loves campfires, installed three fire pits on the site. "We have campfires for cooking day or night—even in the winter," Anthony says. "This is where we warm our hands and our spirits."

Guest quarters are for the moment relegated to the sleeping loft in the roof and will probably remain so for a while, for the next addition to be built is a potting shed. Already pachysandra, lavender, sage, daffodils and lilies are in place. "We want our property to be natural and wild, not manicured," the artist emphasizes. Wharton attests to the success of this goal by pointing out that deer, rabbits and the occasional coyote are already part of the scenery. "We built the house so that we could connect with the earth, rocks, trees and fields," says Anthony. "We're nourished here: This is where our sanity lies." □



COURTESY BERNARD MAPES WHARTON



ABOVE: The wood frieze around the studio is inscribed with the couple's initials, *W* and *A*, in a stylized logo repeating the shape of the conical roof. LEFT: The site and floor plan shows the circular studio to the west balanced by the open living, dining and kitchen area to the east. "There are subtle meanings in both plan and imagery throughout," Wharton says. "It's a house in complete harmony with its environment."


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Beyond Art Déco—French Furniture of the 1940s and 1950s

By Dana Micucci

ART DÉCO MASTERS such as Emile-Jacques Ruhlmann, Jean-Michel Frank and Jean Dunand have long been admired for their elegant, imaginative designs. But furniture made in France during the mid-twentieth century, in the decades following the Art Déco movement, has just begun to cause a stir. While the French rediscovered it several years ago, American designers and collectors are now recognizing the special appeal of decorative, Neoclassically inspired French furniture of the forties by such designers as André Arbus, Jacques Adnet, Gilbert Poillerat and Jules Leleu, and the spare, functionalist French furniture of the fifties created by Jean Prouvé, Charlotte Perriand, Jean Royère and others.

The two opposing stylistic trends that characterize mid-twentieth-century French furniture don't separate neatly into specific decades, since, with few exceptions, most of the designers active at that time began working during the Art Déco period and continued through the fifties. What has come to be known separately as forties- and fifties-style French furniture is rooted in two distinct traditions that have coexisted throughout the history of twentieth-century French design, according to Robert Aibel, owner of Moderne Gallery in Philadelphia.

"French furniture in the forties style was created largely by artist-decorators, or *ensembliers*, like Leleu and Arbus, who worked in the tradition of the great Art Déco designer Emile-Jacques Ruhlmann, borrowing from Neoclassical furniture styles such as Louis XVI, Empire and Directoire," he says. "Fifties-style French furniture drew its inspiration from the modernist, machine aesthetic advanced by Le Corbusier and the Bauhaus. Architect-designers like Prouvé and Perriand pro-



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ABOVE: *Armchair* (from a set of eight), André Arbus, 1945. Sycamore and leather, 33" x 21". Tapered legs and Neoclassical-style scrolling carved into sycamore, a light-colored wood favored by 1940s designers, are reflective of Arbus's modified Directoire style. *Chest*, Jean Pascaud, 1940. Wood, shagreen and ivory; 29½" x 45". Pascaud combined the luxurious inlays associated with Art Déco with the softer curves of the 1940s. Both, Newel Art Galleries, New York.

RIGHT: *Console Table*, Gilbert Poillerat, circa 1940. Wrought iron and marble; 35" x 51". Poillerat's virtuosity in ironwork is evident in the intricate ropework and tassel designs that adorn a console table, which he designed for a French couturier. Specially trained in chiseling and engraving, Poillerat was influenced by the decorative quality and sinuous curves of calligraphy. Primavera Gallery, New York.

continued on page 48

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Beyond Art Déco—French Furniture of the 1940s and 1950s
continued from page 46


MICHAEL J. JONIEC

ABOVE: *Cabinet*, Pierre Lardin, 1945. Opaline, *verre églomisé*, bronze and iron; 38" x 88". A cabinet, resting on an elaborately forged iron base and crafted in a translucent glass known as opaline, features ornamental details—here, *verre églomisé* doors and bronze stars—which frequently embellished 1940s furniture. Calderwood Gallery, Philadelphia.

duced furniture with a clean, industrial look that expressed the Bauhaus emphasis on function over form."

The forties style, which was established in the mid-thirties, was both a subtle outgrowth of the sumptuous Art Déco style that flourished in the teens and early twenties and a reaction against the geometric, Cubist-inspired designs characteristic of the late-Déco period that extended through the early thirties.

"While forties French furniture varies in style depending on the individual designers who were producing privately commissioned, handcrafted pieces, it is generally distinguished by its decorative quality," says Aibel. "There wasn't a distinct break between the Art Déco and forties styles; it was more of a gradual evolution that resulted in a modern Neoclassicism. Most forties furniture retains a very sleek look but is dressed up with decorative details such as carving, bronze mounts, leather, parchment and *verre églomisé*."

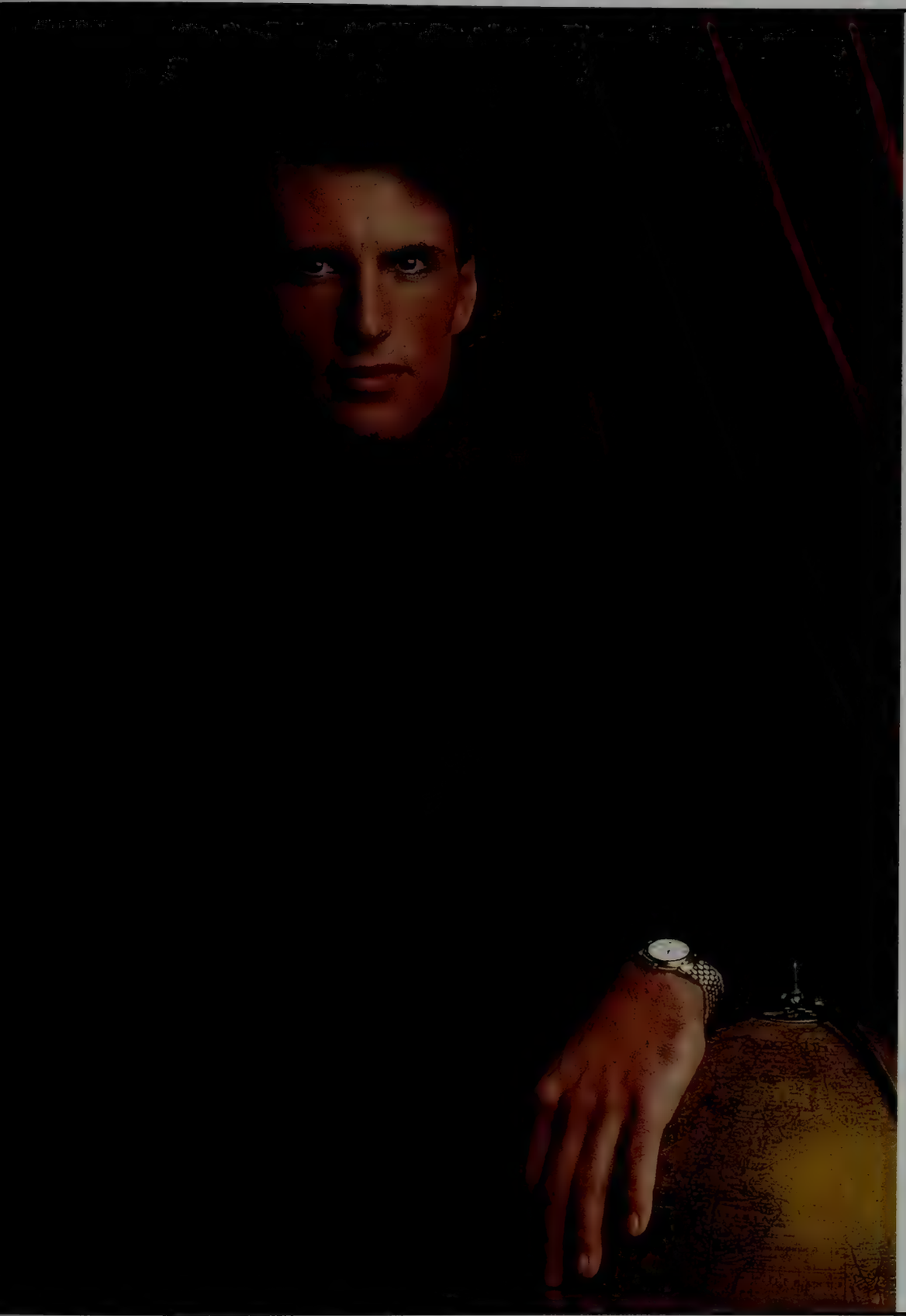
There is a certain lightness and delicacy to forties-style French furniture compared with the bold colors and hard-edged geometry of the Art Déco furniture that immediately preceded it, explains New York dealer Audrey Friedman of Primavera Gallery. "This furniture is less serious than Art Déco. It has a sense of humor and an element of whimsy," she says. "In the late thirties and forties you begin to see softer, curved lines, subdued colors, white lacquers and light-colored woods such as oak and sycamore. Designers used less of the lavish materials—sharkskin, ivory inlays and exotic woods like rosewood and ma-

BELOW: *Bar*, Jacques Adnet, circa 1953. Metal, leather and glass; 36¼" x 92½". Part of a set commissioned by a French aviation executive, a bar with base wrapped in Hermès leather, which Adnet often used, displays the streamlined modernity that typified 1950s furniture. 1950, New York.


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continued on page 50

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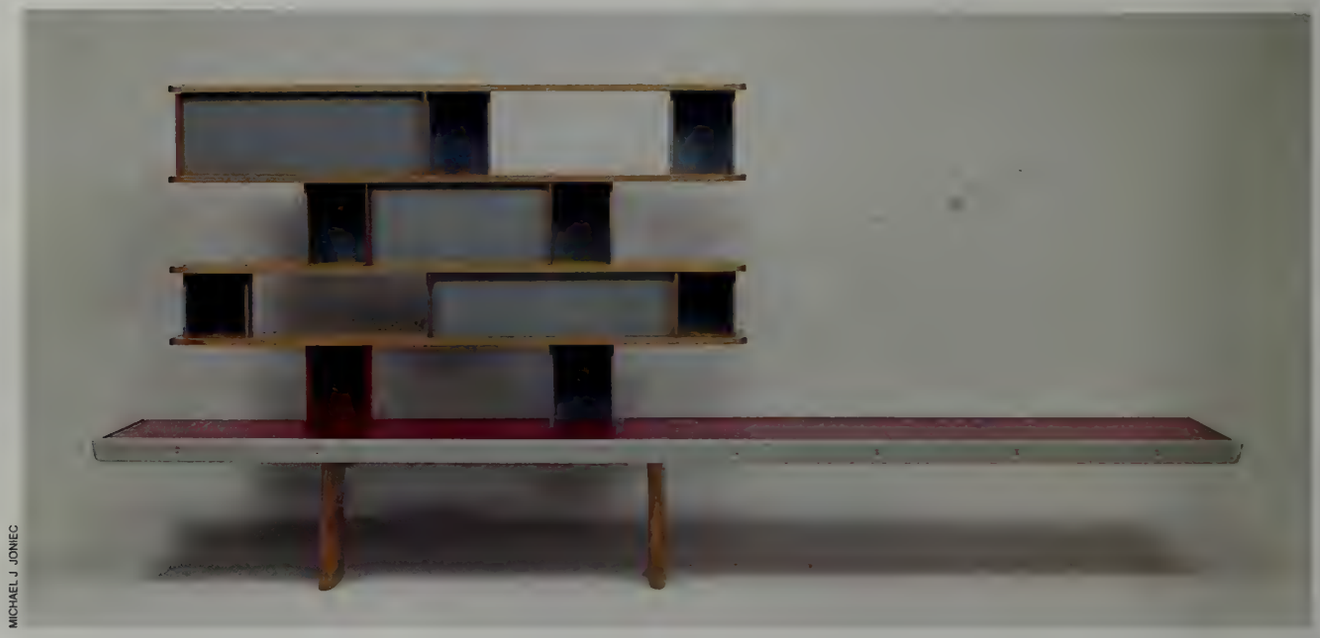
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Beyond Art Déco—French Furniture of the 1940s and 1950s
continued from page 48



MICHAEL J. JONIEC

ABOVE: *Bookcase*, Jean Prouvé, 1953. Wood, metal and plastic; 62½" x 139". A "Tunisia" bookcase—created for the Maison de la Tunisie student quarters at the Cité Universitaire in Paris—was the result of a collaboration between Prouvé and the painters Nicolas Schoffer and Sonia Delaunay, who determined the spatial relationships of the bookcase's color scheme. Moderne Gallery, Philadelphia.

"Fifties-style French furniture drew its inspiration from the machine aesthetic."

BELOW: *Low Table*, Jean Royère, circa 1947. Metal and glass; 13½" x 51½". In the late 1940s Royère created a series of functionalist furnishings he named Tour Eiffel. Linked by their common design, a diamond-latticework-and-ball motif, the pieces ranged from tables to sconces. 1950, New York.



FELICIANO

cassar ebony—that were popular in the early years of the Art Déco period."

French furniture in the forties style is "more like sculpture," says Bruce Newman, president of New York's Newel Art Galleries. "It's very graceful and can be mixed easily with other furniture styles, such as Biedermeier or Italian Directoire. You can never tire of looking at a poetic piece of furniture."

One of the most brilliant forties designers was Gilbert Poillerat, who began his career in the twenties working for Edgar Brandt, the renowned Art Déco metalsmith, and later struck out on his own to create the scrolling, sinuous wrought-iron furniture for which he is known.

"Poillerat's designs incorporate the Neoclassical motifs common to forties French furniture, but he was so imaginative that he is really in a category of his own," Friedman says. "He scrolled and twisted his wrought-iron chairs and table bases into arrow and star shapes, astrolabe circles, acanthus leaves, ropes and tassels in a style that resembles calligraphy. Some of his marble-topped tables are supported by wrought-iron legs in the shape of animals' feet, the iron often having a black, gilt or verdigris finish."

Poillerat collaborated with many artist-decorators of the period, most notably Jacques Adnet and André Arbus, who commissioned his wrought-iron furniture, light fittings and grillwork for their interiors.

"Arbus worked in a Neoclassical style that looks like a refined version of Directoire," says Gary Calderwood of Calderwood Gallery in Philadelphia. "He designed many pieces with simple, curved lines in lacquer and light-colored woods, sometimes covering them with parchment or tortoiseshell. He also experimented with propor-

continued on page 54

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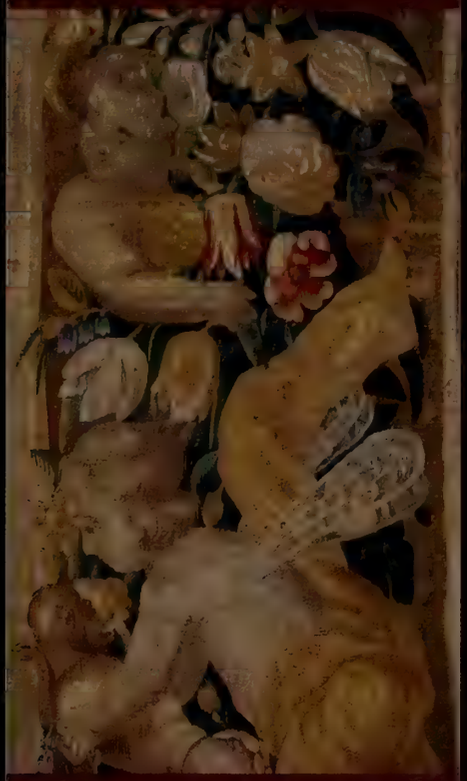
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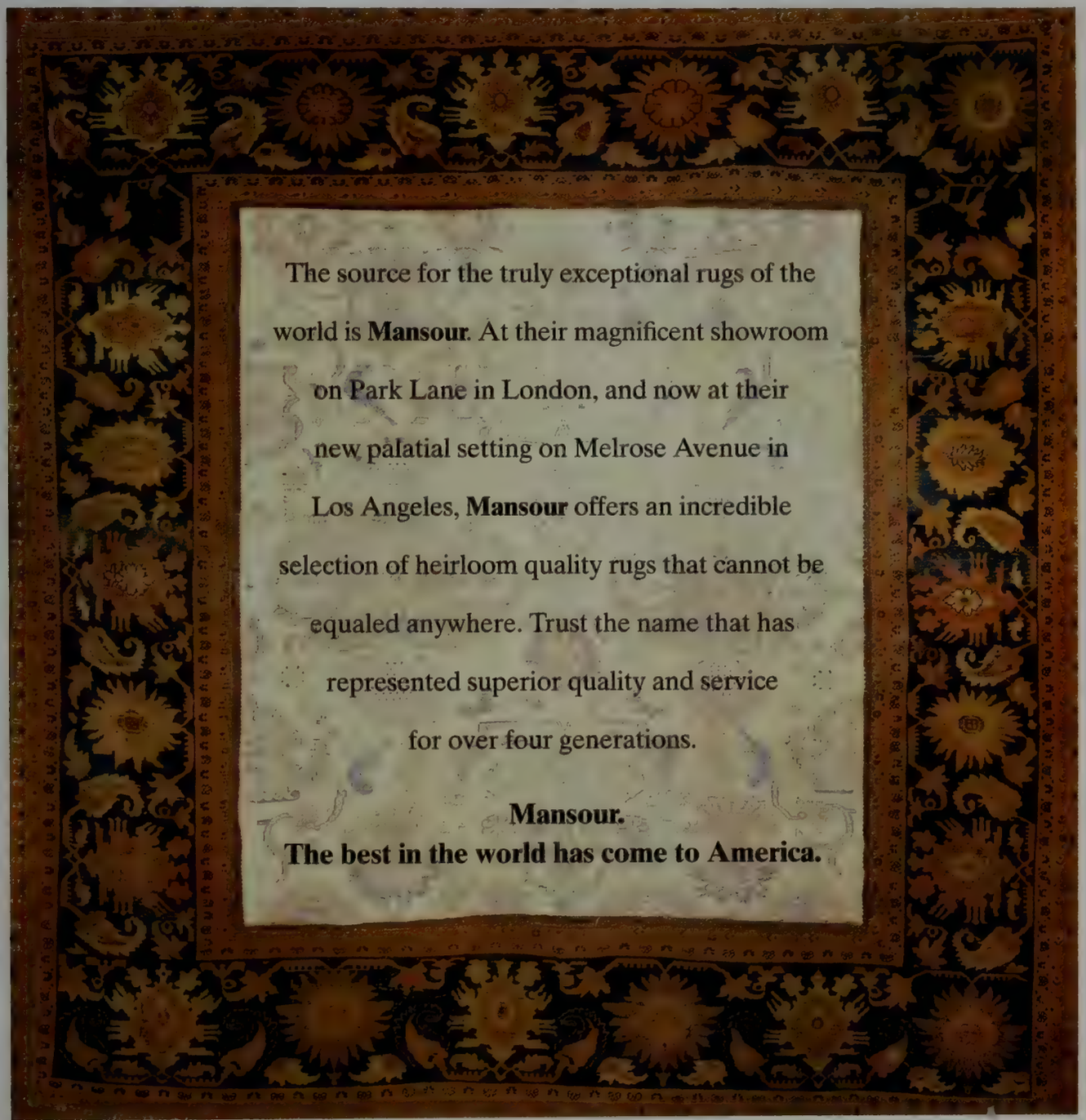
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Beyond Art Déco—French Furniture of the 1940s and 1950s
continued from page 50

tion, so some of his pieces are low to the ground."

The graceful, curvilinear quality of Arbus's furniture is also found in the forties designs of such artist-decorators as Jules Leleu, René Prou and Jean Pascaud, Aibel points out.

"Leleu was a popular designer in the twenties who was known for using exotic woods," he says. "In the forties his furniture took on a heavier, Neoclassical look and was often decorated with bronze mounts, marquetry or mother-of-pearl inlays in swirling floral motifs. Like Poillerat and Arbus, he alternated between a restrained and an elaborate use of decoration bordering on the baroque."

René Prou, who worked in both wood and metal, designed furniture with simple, curved lines and fluid arabesques, while Jean Pascaud's refined furniture is distinguished by curled saber legs and applied bronze eagles. "Jacques Adnet also embellished his furniture, frequently with bronze medallions and parchment," says Calderwood. "Much of it was very large and rectilinear compared with that of other forties designers. His designs became even more simplified and modernist in the fifties, when he wrapped a lot of his furniture with Hermès leather."

The French furniture style associated with the fifties had begun to define itself as early as 1929 with the founding of the Union des Artistes Modernes (UAM) by such architect-designers as Charlotte Perriand and Jean Prouvé, who are known for their functionalist fifties designs. Opposed to the elaborate ornamentation characteristic of early Art Déco furniture, UAM promoted a modernist aesthetic based upon the use of industrial methods and materials such as metal, glass and plastic.

The pamphlet accompanying UAM's first salon in Paris in 1930 stated that its members sought to "create forms well-adapted to their function and harmoniously expressive of it." Designers of fifties French furniture drew upon this philosophy, which was based on Bauhaus ideals, and reacted against the decorative Neoclassical forms typical of the forties, according to Anthony DeLorenzo of New York's DeLorenzo Gallery. "After the war, designers worked with a new freedom," he says. "Their furniture is sparer and more intellectual than the Déco and forties styles. They combined metal with light-colored woods like oak. Nothing was superfluous. This furniture is simple and easy, almost spiritual."

Jean Prouvé is the best known of all the designers active in the fifties. Also an architect who designed office buildings, public housing and schools in France, and worked on Paris's ultramodern Forum des Halles, he declared that "there is no difference between the building of furniture and the building of a house."

"Prouvé was trying to forge a new design aesthetic based on purity, economy and functional elegance," says Elizabeth Rosenberg, codirector of the gallery 1950 in New York. "He designed prototypes for mass production, using different combinations of wood, metal and plastic. His furniture has a sleek, industrial look that incorporates the boomerang lines and tapered triangles evident in his architecture. And its metal legs are often painted in black or bright colors."

UAM's philosophy was based on Bauhaus ideals and reacted against the decorative Neoclassical forms of the forties.

In a note to Prouvé in 1948, the eminent modern architect Le Corbusier wrote: "Your table leg is so perfect that I haven't yet seen it. It is so well-placed that it seems it has always been there; this is the highest compliment one can pay to a table leg."

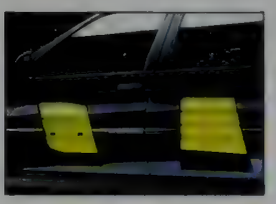
Charlotte Perriand designed tubular steel furniture with Le Corbusier in the late twenties and thirties and often collaborated with Prouvé in the fifties on furniture for various public commissions, including the student residence La Maison de la Tunisie located at the Cité Universitaire in Paris. "Perriand's furniture from the fifties can have a very organic quality," Rosenberg says. "At that time she worked a lot in wood, designing with sensuous curves and lines. Yet many of her pieces retain a modern, industrial look, particularly those on which she collaborated with Prouvé. They tend to be thick and massive, with tapered pedestal legs and slablike tabletops. Perriand's craftsmanship, like Prouvé's, is frequently overt. The joinery is external—you can see the screws and bolts."

Like Perriand and Prouvé, the decorator Jean Royère designed furniture throughout the thirties and forties but is mostly associated with the fifties style. "Royère's designs are more decorative and playful than Prouvé's and Perriand's, but their simple, clean lines derive from the same functionalist aesthetic," says Aibel. "He's very much an individualist. His furniture is often a combination of light-colored wood and black- or gold-painted metal, which he twisted and looped into openwork globe-shaped legs or wavy decorative embellishments such as table aprons. He also designed light fixtures in sculpted metals with upreaching curves. His clients included several shahs and princes of the Middle East."

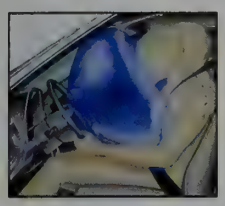
Formerly a neglected period in the history of French decorative arts, mid-twentieth-century French furniture has now gained the attention of American decorators, collectors and museum curators. "While furniture from this period has been in demand in France for the past three years, American collectors bypassed it in favor of the more familiar Art Déco and early American pieces," says Friedman. "Now it's being appreciated for

continued on page 56

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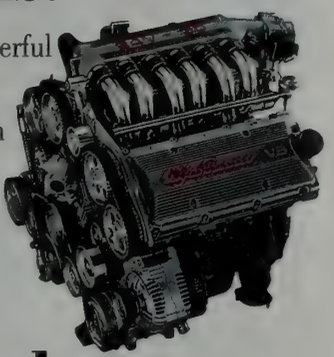


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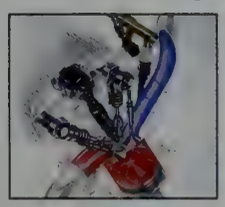


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French Furniture of the 1940s and 1950s
continued from page 54

its freshness and excellent design and craftsmanship. As we approach the end of the century, people are beginning to recognize the historical importance of twentieth-century design, and that furniture doesn't have to be a hundred years old to be worthwhile. The market for mid-twentieth-century French furniture can only continue to grow."

Adding to the cachet of furniture from this period is its limited supply. Much of it was privately commissioned and has stayed mainly in French private collections, notes Newman. "There's not an overabundance of this furniture on the market, and the great pieces are particularly rare and valuable," he says. "Also, with respect to forties furniture, people weren't commissioning much during the war. As it becomes more popular and less available, midcentury French furniture should double in value within the next few years. But beware of fakes. These pieces are easier to copy than earlier furniture, because the originals look so fresh."

While mid-twentieth-century French furniture is not exactly inexpensive,

"The market for mid-twentieth-century French furniture can only continue to grow."

its prices are generally lower than those paid for premium Art Déco pieces, which have climbed to the high seven figures, says DeLorenzo. "Some of the great forties pieces, specifically by Poillerat, aren't cheap. But you can still buy quality furniture by the best designers from the forties and fifties for far less than pieces made by Art Déco designers, and many fifties pieces for under ten thousand dollars. Compared with what people are paying for Art Déco furniture by Emile-Jacques Ruhlmann and Eileen Gray, that's not so bad for an exciting piece of history." □

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THE HEINZ ARCHITECTURAL CENTER

Previewing the Collection at Pittsburgh's Carnegie Museum of Art

By Avis Berman

"WHAT I WANT TO celebrate is the shock of the old," Drue Heinz announced when she became the guiding spirit of America's newest architectural museum. Already a distinguished art and literary patron, Mrs. Heinz is known for doing the unexpected. And in her latest benefaction, the Heinz Architectural Center in Pittsburgh, the old is a burst of vibrant changes rung on great traditions, encompassing not merely the history of buildings and builders but Drue Heinz's own beloved continuities of family and city. Housed in the complex of the Carnegie Institute, the center opens to the public on November 6, with a collection of over three thousand drawings, photographs, models and fragments representing three centuries of architectural theory and practice. Visitors may not be so much shocked as surprised and stimulated by the center's outlook. From the fantasies of the Enlightenment and the pristine tastes of the young American republic to such giants of the modern era as Frank Lloyd Wright, Paul Marvin Rudolph, Richard Neutra and William Lescaze, the center will be exhibiting its treasures in a manner sure to suggest that discovery and innovation were as characteristic of the eighteenth century as they are of the twentieth.

Mrs. Heinz's enthusiasm for playing the present against the past has determined the project's physical character as well. Although the center is a facility in its own right, it is nestled within the core of the Carnegie Museum of Art and entered through the Hall of Sculpture, itself a replica

Three centuries of architecture will be showcased at the new Heinz Architectural Center, located in the Carnegie Museum of Art in Pittsburgh. It opens in November. BELOW: A circa 1799 American model of a church.

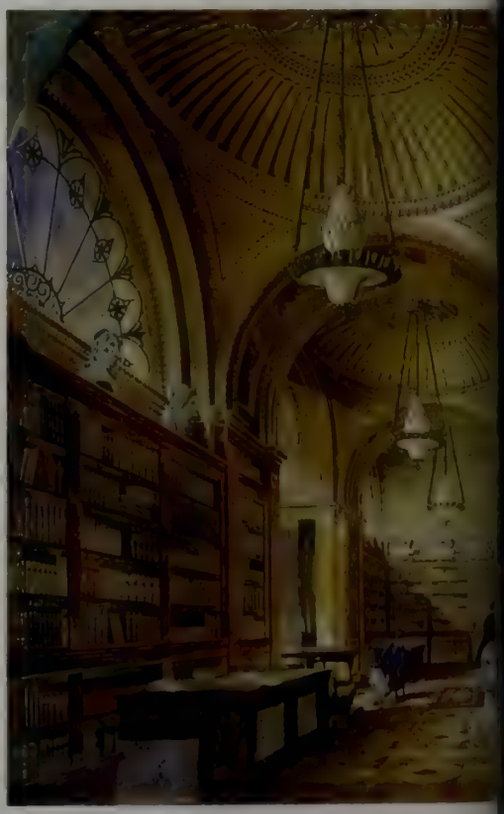




PHOTOGRAPHY RICHARD STONER

ABOVE: A 1933 drawing depicts the staggered setbacks of the Bond Building in Manhattan, designed by architect Van E. Pruitt of the firm Pruitt and Brown. One of his influences was the McGraw-Hill headquarters with its pronounced horizontal bands.

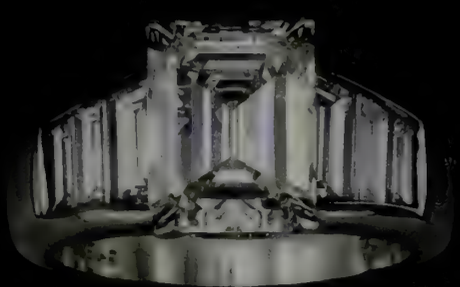
BELOW: When the Parthenon Club took over John Nash's London town house after he died, the members asked theater architect Samuel Beazley to renovate it. The 1844 watercolor is of the library created out of a picture gallery.



continued on page 62

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Previewing the Collection at Pittsburgh's Carnegie Museum of Art
continued from page 60



ABOVE: Architect Bruce Price, who is perhaps best remembered for his design and layout of Tuxedo Park, New York, also did several houses at Bar Harbor on the coast of Maine. An 1883 watercolor, which was executed by architectural delineator Hughson Hawley, shows a proposed Old English–style cottage.

of the interior of the Parthenon. The new wing is strategically situated on the path to the permanent collection and changing exhibition galleries. As Christopher Monkhouse, the center's curator, says, "Our location defines where we're coming from, who we are and where we're going."

The sense of integration is reinforced by the center's many allusions to the 1905–7 Carnegie Building, designed by Alden and Harlow, with its affluent detailing and plethora of bronze, scagliola and marble. Motifs and materials found in the older structure reappear in the new; in addition, the center has yellow plaster walls, dark wood moldings and other warm touches inspired by rooms in the Thorvaldsens Museum in Copenhagen and Sir John Soane's Museum in London. These institutions, which are known for their intimate spaces and invigorating presentation of sculpture and drawings, are greatly admired by Drue Heinz, and their use as models was undertaken with her encouragement. Early on, when asked if she would prefer pure white walls and other starkly modernist features in the Heinz Center, she replied, "Let the surgery be done elsewhere, but not on my time and my turf."

Visitors may be surprised by the center's outlook.

That turf has been well seeded and cultivated for over twenty years. In the early seventies, Mrs. Heinz and her late husband, Henry J. Heinz II, made a commitment to architectural drawings when they provided an exhibition gallery at 21 Portman Square in London for the Royal Institute of British Architects (RIBA). From then on the Heinzes' generosity in this area increased, with donations going to the American Museum in Britain, the Cooper-Hewitt Museum and the Soane museum.

Thus a pattern of giving was already established when Mrs. Heinz was approached for a contribution by the Carnegie in 1990, three years after her husband's death. Fund-raisers were hoping to receive five million dollars from her. Drue Heinz thought about their request and said that if her husband had not gone into the family business (he was the grandson of the founder), he would have been an architect. She also mentioned his love of

BELOW: In the second half of the 19th century Georg Herzog's decorating firm enjoyed patronage at the highest levels of society in Philadelphia. His projects included a mansion in 1887 for streetcar magnate P. A. B. Widener. The watercolor is of the house's picture gallery with deep sculptural coving.



continued on page 64



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Previewing the Collection at Pittsburgh's Carnegie Museum of Art
continued from page 62



ABOVE: After studying with Ithiel Town in New Haven, Connecticut, Sidney Mason Stone established his practice there. He remained active in the city before the Civil War. A circa 1840 watercolor represents his design of a Greek Revival residence with a dressed-gray-stone façade for Roger Sherwin Baldwin.

stipulated that the architectural heritage of western Pennsylvania should not be neglected, her center is not like the architectural departments of the Art Institute of Chicago and the Museum of Modern Art, which focus respectively on the built environment of Chicago and on the history of modern design. The center takes a broader view, enabling it to be more international, depending on interest and availability. So far three continents—Australia, Europe and North America—and the years from 1760 to 1960 are represented, but someday, says Monkhouse, the center's drawing collection will ideally be a panorama beginning with Giorgio Vasari and stretching down the years to architects about to hang out their shingles tomorrow.

Discovering and nurturing young talent is another of Drue Heinz's Pittsburgh and his ardent support of the city's architectural and cultural environment. If the Carnegie would "do something about architecture" as a memorial to her husband, Mrs. Heinz was prepared to make a gift of ten million dollars to the museum. When he heard about this remarkable proposal, Phillip Johnston, the director of the Carnegie Museum of Art, said, "I was so excited I could hardly stand it. Ten years ago the museum heavily reentered the arena of contemporary art with the Carnegie International. I was thrilled that we were being given an opportunity to develop prominence in another distinctive area."

Throughout 1990 Johnston, Mrs. Heinz and John Harris (curator emeritus of RIBA's drawings collection and the man who assisted the Heinzes in setting up the Portman Square gallery) fleshed out a prospectus. They agreed, says Johnston, "to emphasize the art of architecture by concentrating on the realm of drawing and by mounting an active exhibition program." And although Drue Heinz



ABOVE: In 1904 *Country Life* founder Edward Hudson asked Sir Edwin Lutyens to design an office building for the magazine on Tavistock Street near London's Covent Garden. Delineated in a pen-and-ink work on paper is Lutyens's re-creation of a "Wrenaissance" façade for the structure.

continued on page 66

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continued from page 64

So far three continents—Australia, Europe and North America—and the years from 1760 to 1960 are represented.



ABOVE: Eugene Emanuel Viollet-le-Duc, a leader of the Gothic Revival style in 19th-century France, encouraged the extensive use of iron as a way to reduce masonry construction costs, which made houses more affordable for the middle class. His pen-and-ink drawing of a villa dates to 1877.

pet enterprises, and she was delighted when thirty-six-year-old Pietro Cicognani of Cicognani Kalla Architects was selected over several older, more venerable practitioners to be the designer of the Heinz Center. Cicognani had renovated a New York apartment that Mrs. Heinz uses mostly as a library for her literary projects (see *Architectural Digest*, November 1991), but that did not ensure his being awarded the Pittsburgh commission. "The notion of creating a space that looks forward and backward, a statement sympathetic to the preexisting building, was not an easy assignment," Phillip Johnston recalls. "Christopher, John Harris and I all identified people we thought might be right for the job. Mrs. Heinz suggested Pietro, but she made it clear that no preferential treatment should be given. We had four architects make presentations, and Pietro won the day. He had grasped the concept completely, and his sketches were more highly developed than anyone else's. It was a unanimous choice."

As of 1991 the Heinz Center's collection consisted of six drawings by Richard Neutra and one each by Frank Lloyd Wright and Paul Schweiker. This constituted not disaster but opportunity to Monkhouse, a scholar-sleuth who seems to be conversant with every architectural style, era, publication and collector in the Western Hemisphere, not to mention a few in Japan and Timbuktu. In assembling a permanent collection of consequence, flexibility was and is his watchword. "The architect is never just a designer of buildings," Monkhouse says, and he heeded that premise in acquiring two drawings by Robert Adam that were bought in an auction for a few thousand dollars. "These were more personal drawings, of landscapes with castles, which had been originally retained by the family," he explains. "It's the architect playing

BELOW: Of the prominent industrial designers associated with 1930s streamlined transportation, none was better known to the American public than Raymond Loewy. Aluminum furniture was included in his 1946 watercolor of a railway dining car.



continued on page 72



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continued from page 66

artist, and because he's not thought of as one, there's a prejudice. How can an architect be an artist as well? Adam's artistic output was not taken seriously, so there was an opportunity for us. These drawings partake of both the Claude and the Scottish baronial traditions and call to mind the Culzean castle he designed at Ayrshire."

Perhaps the most pioneering aspect of Monkhouse's collecting is based on his understanding of the collaborative nature of the architectural profession. He has studied the role of the architectural perspectivist or delineator, whose job was to produce seductive images for clients, competitions, exhibitions and magazine articles. The center now possesses a comprehensive set of renderings ranging from E. Eldon Deane, one of the earliest professional delineators, to Hugh Ferriss, the limner extraordinaire of the Manhattan metropolis. "It's an appropriate area for us to be in," Monkhouse notes, "because so many of the sketches were done for exhibitions. These delineators truly speak for the art of architecture." An especially fascinating discovery has been the work of Hughson Hawley, an Englishman primarily active in the United States after he moved to New York in 1879 and a vivacious watercolorist who deserves to be recognized as the John Singer Sargent of architectural illustrators. "No one has looked at the delineators before," Johnston observes, "so we can take the lead in acquiring and making their contributions known."

In the acquisition process, serendipity, not to mention the sharp eyes of friends, has played its part. A colleague picked up a watercolor of the interior of Ithiel Town's Trinity Church in New Haven in a flea market for one hundred dollars and sold it to the center at cost. Not long ago, one of the center's conservators went to an Arthur Murray–type dance studio to take lessons, and when her partner, a charming old man, found out what she did for a living, he told her that he had saved a whole group of drawings of mine shafts from the Pittsburgh area and didn't know what to do with them. "They're beautiful engineering drawings, all ink on linen," says Monkhouse, "and he gave the entire set to us."

The Heinz Center is also collecting architectural fragments, which until last year meant such estimable finds as Tiffany stained-glass windows and cast-iron stairway balusters from Louis Sullivan's Carson Pirie Scott Building and copper cornices by John Massey Rhind for Alden and Harlow's addition to the Carnegie. In 1991 the center landed an enormous prize—and what turned out to be the first period room ever installed in the Carnegie. Pittsburgh, stung by the loss of the Frank Lloyd Wright–designed office of Edgar Kaufmann, the department store owner who also commissioned Fallingwater, to the Victoria and Albert Museum, was eager to have an important installation by Wright. Unknown to many, Wright had established a field office in San Francisco in 1951. After his death in 1959, the office was taken over and faithfully preserved, down to the Japanese textile covering Wright's desk and the customized Royal typewriter with its Taliesin typeface, by the architect's associate Aaron Green.

In the acquisition process, serendipity has played its part.

In 1988 the building, at 319 Grant Avenue, was sold, and Green supervised the dismantling of the office, which was purchased by Tom Monaghan, the founder of Domino's Pizza and an avid Wright collector. Three years later, when Monaghan was divesting himself of his Wright holdings, Monkhouse was informed, and he was able to buy the entire four-room office and its furnishings. Equally important, the center earned the goodwill of Aaron Green, who has been advising on the reconstruction and restoration of the textile, colors and other details in order to present the office as it was when Wright was in town and on the job.

"This was the last office Wright set up, and many people are surprised to know that it ever existed," says Dennis McFadden, the center's assistant curator. "Aaron Green maintained the place as a sacred space," he adds, but the center's installation will be realistic. "This was a working office, and it will not be scrubbed squeaky clean."

The acquisition of the Wright office dovetailed nicely with Drue Heinz's instructions that the center not ignore western Pennsylvania. Happily, just about every significant American architect worked in or around Pittsburgh, so the injunction is quite elastic, although it too requires the occasional miracle. It was, for instance, imperative to have H. H. Richardson represented in the display, not only on account of his place in architectural history but because his late masterpiece, the Allegheny County Courthouse and Jail, was and is one of the glories of the Pittsburgh cityscape. But Richardson's papers, including his plans for the courthouse, were given to Harvard University long ago. Meanwhile, a collector was pursuing material by an obscure Massachusetts architect named Robert Cook. There were several bound sheets of drawings, and when the contents were opened up, out tumbled blueprints and tracings of the Allegheny County Courthouse. Cook, who was entering competitions for public buildings himself, needed some help with his designs. He evidently asked for and obtained the plans from Richardson's office and then filed them away with his own work. The lot was offered to and then bought by the center. Reflecting on this wondrous occurrence, Monkhouse can only raise his eyes heavenward and say, "I have to believe that fate does work overtime, and that the right drawings will find the right home." □

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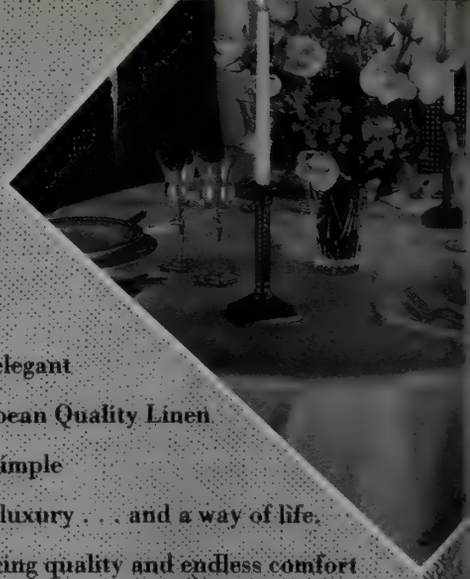
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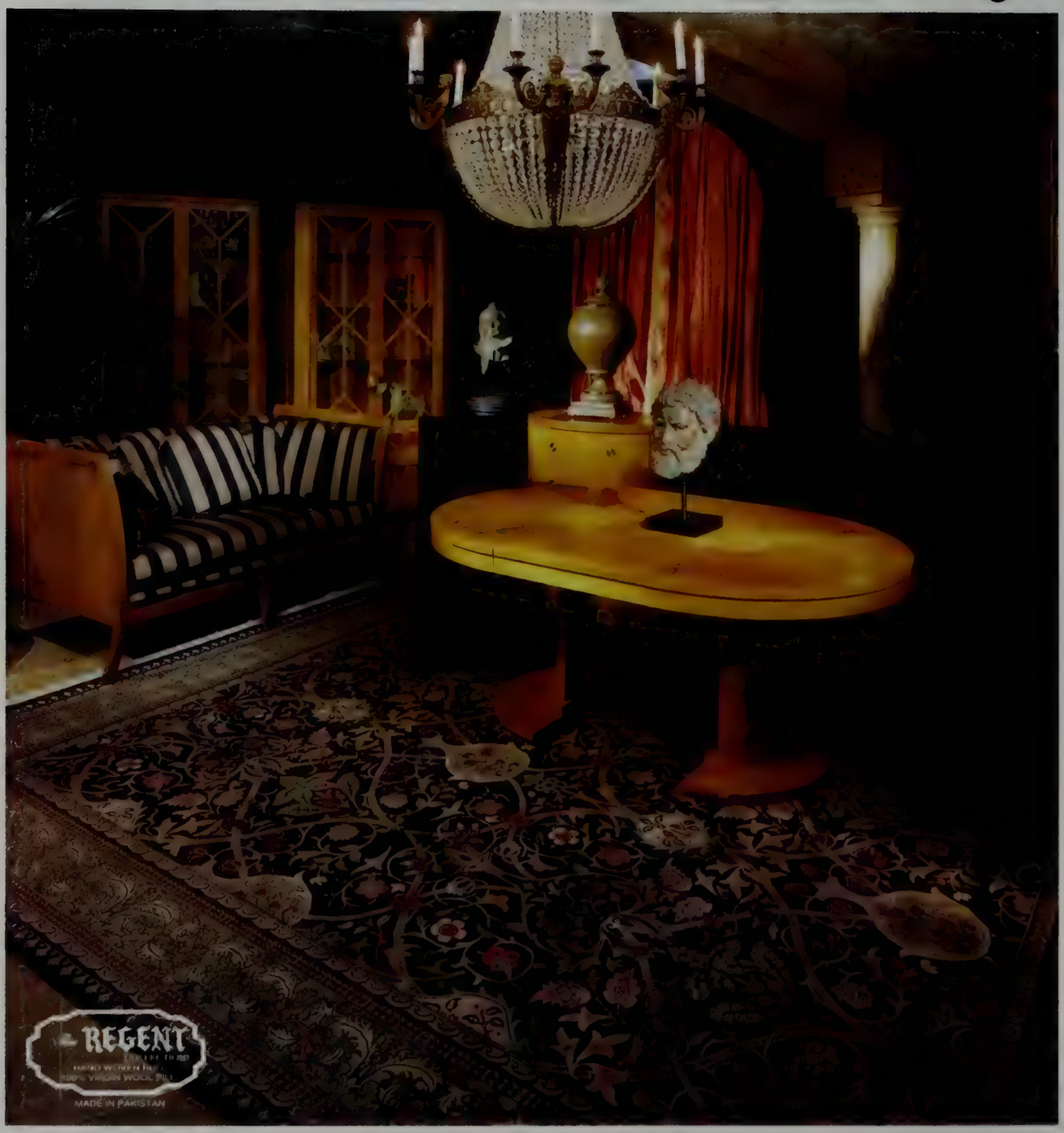
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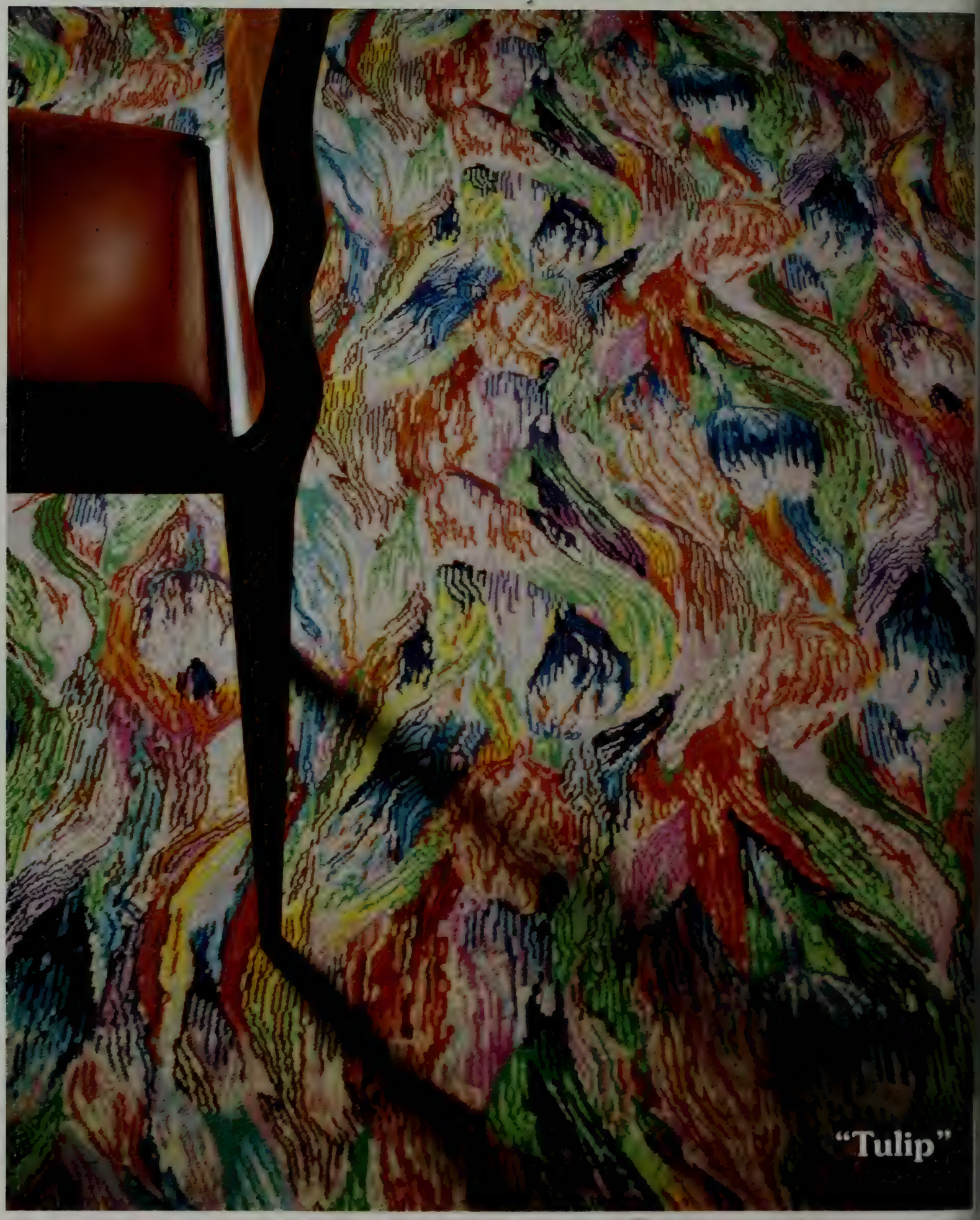

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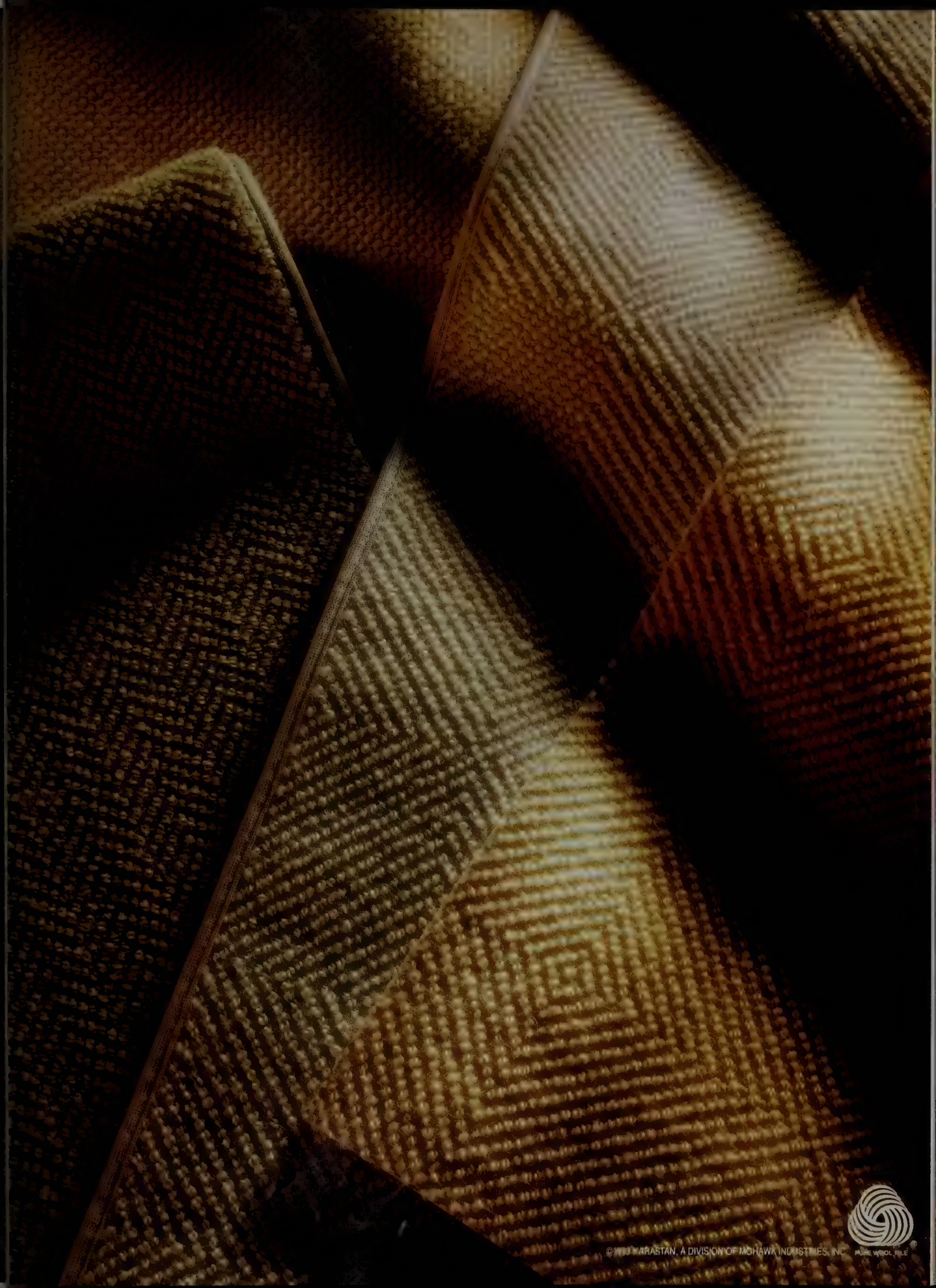
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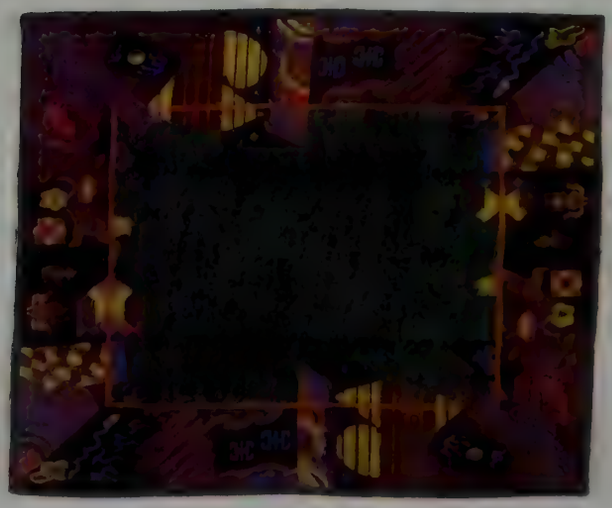
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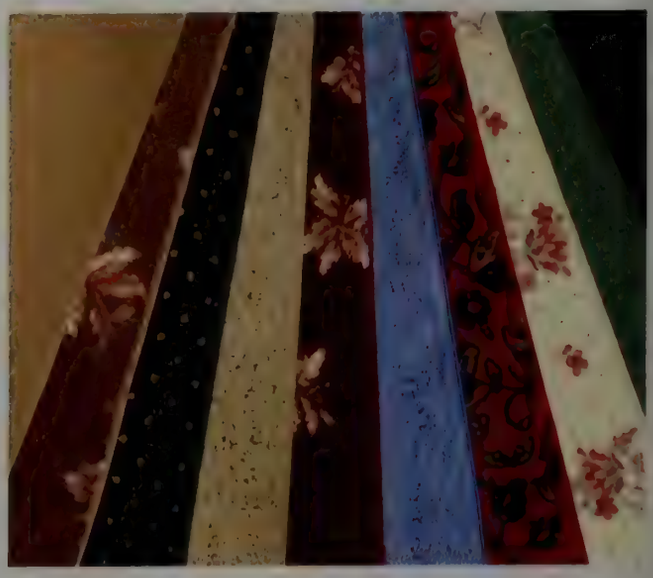
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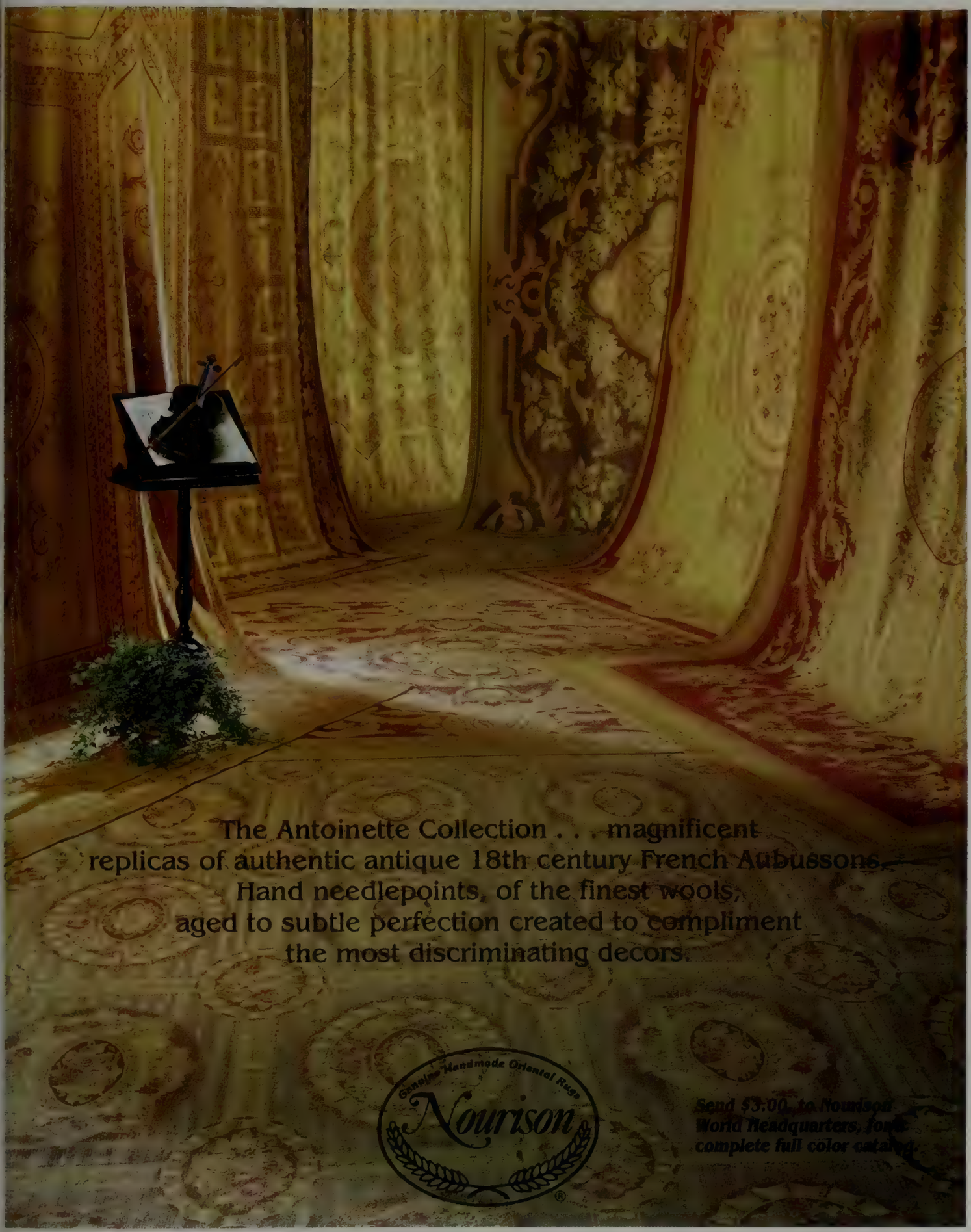
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AD TRAVELS: THE MUSEUM AT WARM SPRINGS

A Tribute to the Native American Spirit in Oregon

By Jon Krakauer

THE MUSEUM AT Warm Springs is many things, not least of which is a striking piece of architecture—a 25,000-square-foot structure that packs an emotional wallop all too seldom felt in contemporary public buildings. But most of all, perhaps, the museum exists as an answer to a question that has troubled native Americans in general, and the Confederated Tribes of Oregon's Warm Springs Reservation in particular, for much of the past century: Can this nation's indigenous peoples take any meaningful steps—on their own initiative, under their own control—to halt the erosion of their traditions, the dispersal of their sacred artifacts, the loss of their very identity as a culture?

From the example set by the Museum at Warm Springs, which opened in March of this year, the reply to that question would appear to be an eloquent, if guarded, yes.

Chief Delvis Heath of the Warm Springs tribe is a quiet man with a deeply lined face and thick, ash-colored hair that hangs to the middle of his back. "Way back in the sixties," the chief laments, "we could see that the old ways were disappearing, the old language was disappearing, and that pretty soon none of our young people would know where they came from or who they were. That's when we decided to build a museum."

"We could see that the old ways were disappearing," says Chief Delvis Heath.

From the outset, however, there was great concern among tribal leaders that by the time a museum was eventually built, few tribal artifacts would remain to be exhibited. For decades, non-Indian speculators in native American art had been making the rounds of remote homesteads offering cash for cornhusk hats, intricately woven root bags, Klickitat baskets and other family heirlooms,



PHOTOGRAPHY: JOHN HUGHEL JR.

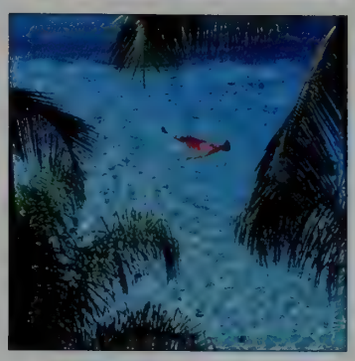


Oregon's Museum at Warm Springs was designed by Stastny & Burke: Architecture to celebrate the native cultures of the Wascos, Northern Paiutes and Warm Springs. ABOVE LEFT: At the entrance, a man-made stream pools into a rock "drum," reflecting the importance of water to the tribes. "The challenge was to effectively translate the ideas, symbols, stories and suggestions of the tribes into an appropriate structure void of architectural cliché and respectful of the surroundings," says Donald Stastny. ABOVE: The museum's primary shapes mimic a tepee, a travois and a longhouse.

continued on page 96

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A Tribute to the Native American Spirit in Oregon
continued from page 94

many of which were sold to these unscrupulous dealers for a fraction of their actual worth by elderly or infirm Indians who had no sense of the prices such objects might command in the salons of Los Angeles and Santa Fe.

In 1974, to combat the plundering of their heritage by outsiders, the Confederated Tribes that share the Warm Springs Reservation (the Warm Springs, the Wascos and the Northern Paiutes) earmarked fifty thousand dollars a year for the purchase of objects from within their own communities that would be used to establish a permanent collection for the future museum. It became the most aggressive acquisition campaign ever mounted by a native American community. Thus far the tribes have spent nine hundred thousand dollars amassing some twenty-five hundred artifacts and another twenty-five hundred historical photographs.

The matter of exhibiting these acquisitions was finally addressed in 1988, when a referendum was held on the reservation on whether to appropriate $2.5 million from tribal coffers to underwrite construction of a museum. "It was a critical referendum," says former Oregon governor Victor Atiyeh, who serves on the museum's board of directors. "We worried our way through the vote; if the measure had failed, the museum wouldn't be here today. But in the end it was a smashing victory. More than sixty percent of the tribal members voted to fund it."

Stastny & Burke: Architecture, a Portland firm, was selected to design the museum, says Atiyeh, "because they seemed to identify with the project on some deep emotional level. All the candidates we looked at gave slick, impressive presentations, but Stastny & Burke demonstrated a spiritual connectedness that went beyond all the pretty sketches."

The design process stretched on for two and a half painstaking years. "We tried to approach the project with a great deal of openness, and with a willingness to listen to—and learn from—all tribal members," explains Donald Stastny, "rather than acting like know-it-all architects telling them what the museum should be." Toward that end, Stastny & Burke set up an office on the reservation, from which the firm actively

BELOW: The central meeting place, bordering an amphitheater for seasonal dancing, programs and demonstrations, is edged by glass that reflects the movement of the clouds. "The form is a circle within a circle," notes Stastny. "The metal structures can be interpreted as feathered dance bustles, and they can also be seen as sacred eagle feathers."



BELOW: Stanchions are placed at the cardinal points of the compass to "ground the building with the land," says the architect. "They say this place is a part of the land, and the museum is central to an expanding circle. The circles atop the stanchions are hoop symbols. They represent the drum used in religious services and the continuity of all things."



continued on page 98



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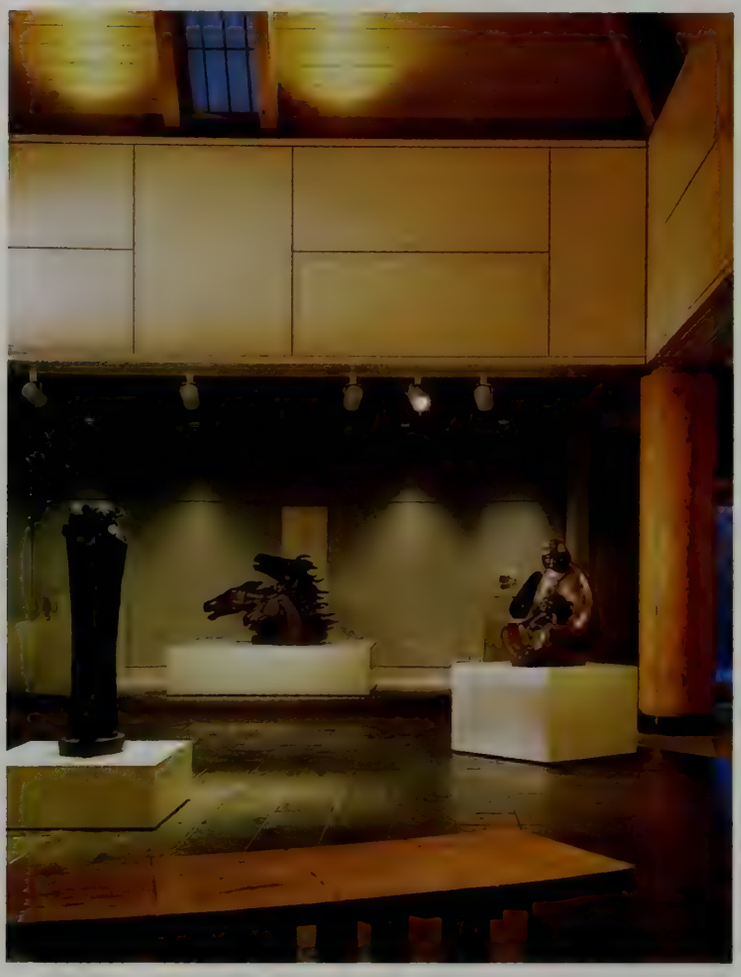
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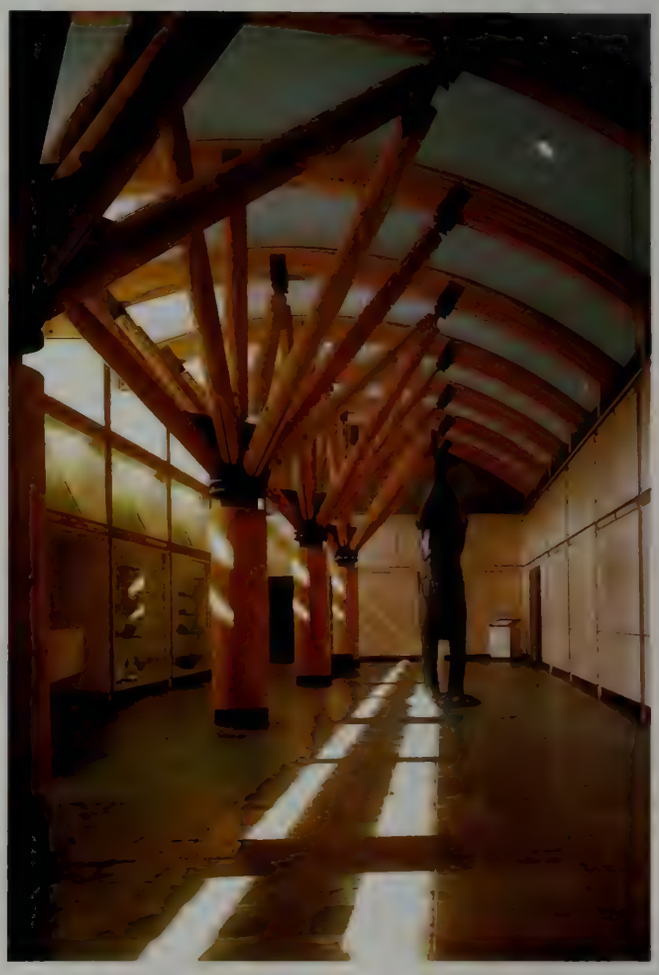
YOUR TIME HAS COME.



A Tribute to the Native American Spirit in Oregon
continued from page 96



ABOVE: One of the museum's first shows—installed in the tepee form of the changing exhibition gallery—was a retrospective of sculptures and other works by Chiricahua Apache artist Allan Houser. "I hope to draw attention to centuries-old Indian values, especially concepts of living in harmony with nature that can benefit all people," Houser has said.



ABOVE: Houser's *To The Great Spirit*, 1992, stands in the lobby, where the columns "are stylized remembrances of the cottonwoods on the site," says Stastny. "The museum and its environs are a sacred place where visitors can feel the power of the landscape, better understand the relationship of the native people to their land and learn of their culture."

solicited the opinions of all who cared to offer them.

"For a week straight we kept the doors open from seven or eight o'clock in the morning to nine o'clock at night," says Stastny, "and people walked in and shared their thoughts with us. One crucial thing we got from those sessions was an understanding of the great importance tribal members placed on using authentic materials, materials that reflected their values and their close ties to the land." As a direct consequence, many of the materials Stastny and his partner, Bryan Burke, specified for construction came from the Warm Springs Reservation itself, a pristine, 644,000-acre tract of wilderness that sprawls east from the glaciated summits of the Cascade Range, down the mountains' densely wooded slopes and out into the lonely, sage-dappled flats of the high desert, where the eastern border is the Deschutes River.

The man-made stream alongside the museum's front walkway flows among basalt boulders hauled down from the reservation's volcanic uplands, which also produced the shards of lava used to dramatic effect in the massive stone "drum" that encircles the building's entrance.

Many of the materials came from the reservation itself.

The spiritual resonance of the construction materials is amplified in many aspects of the museum's design. A sense of dignity permeates the entire building, from the symbolic references in the signature roofline to the volumetric proportions of the interiors.

Some of those proportions are rather unorthodox. Immediately upon entering through the vaultlike front door, visitors find themselves in a low, mysterious chamber that is dimly illuminated by a masked skylight. The effect is reminiscent of being in a cave, gazing up at daylight

continued on page 100



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The Museum at Warm Springs
continued from page 98

filtering down through a distant rock crevice. The drama of the entranceway is further enhanced by the contrasting effect of the spacious lobby just beyond it, with its lofty ceiling, profusion of blond timbers and bright sunlight splashing across an exquisitely variegated slate floor.

Flowing water, sacred to the Indians of the region, is a recurring motif. The burbling man-made creek that ushers visitors toward the museum entrance echoes the sparkling natural waters of Shitike Creek that rush seaward a stone's throw to the south. Just outside the front door, the watercourse of the ersatz creek transmogrifies into a stream of polished, aqua-colored marble, which flows into the entranceway, meanders across the slate tiles of the lobby and leads visitors toward the galleries.

Those galleries showcase a broad spectrum of tribal artifacts, but the museum devotes as much space to the cultural and historical record of the Confederated Tribes of the Warm Springs Reservation as it does to their arts and crafts. "We wanted the museum to tell the story of our people," explains Delbert Frank, president of the museum's board of directors and an influential member of the tribal council. "We wanted it to tell the truth. To educate both the public and our own children. To tell them who we are."

"When we took on this project, it was really important to us that when we were finished, the tribes would consider the museum worthy, that they'd accept it as their own," says Donald Stastny. "And I think they have. What makes the museum special is the qualities given to it by the members of these tribes—their values, their pride, their spirit. Without question, the people of this community have transformed the museum into something that transcends the architecture." □

Located on Oregon Highway 26, two hours southeast of Portland, the Museum at Warm Springs is open daily, 10–5; telephone 503/553-3331.

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True Tales of the Pirate Architect of New Orleans



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Without having formally studied architecture or city planning, Barthélemy Lafon left France in about 1790 for New Orleans, where he laid out neighborhoods and designed buildings and public works while in partnership as a pirate with Pierre and Jean Laffite. ABOVE: His 1806 map of the territories near New Orleans includes Barataria Bay, headquarters of a band of smugglers.

IN THE CHRONICLES of American history, Barthélemy Lafon has no peer. No one else was so proficient as a pirate, a scientist, an architect and a gentleman. Though large portions of his biography are lost in the sea mist of Louisiana's Baratarian shore, what is known is astonishing enough. Barataria Bay, south of New Orleans, was the refitting station and depot of a consortium of pirates headed by the brothers Jean and Pierre Laffite. Sometime around 1800 Lafon joined them as a partner and an architect as well as a sort of judge among freebooters. When not on the Texas coast allocating plundered goods, Lafon was in New Orleans, his political and architectural base.

At the time of his death, twenty years later, he left an immense estate, worth perhaps eight million in 1993 dollars. There were several claimants—among them his French relatives. The court filings offer details of his early history, and the inventory of the estate lists the contents of his library. Nearly everything else about Lafon has had to be pieced together from letters, comments in the journal of his friend the great architect Benjamin Henry Latrobe, anguished correspondence of police and customs officials as he eluded them, and his superb architectural drawings and maps.

Lafon did not have the gift for publicity that made Jean Laffite a folk hero, yet he was a considerably more important figure. He was born in 1769 in the French village of Villepinte. Sometime and somewhere thereafter he learned enough about metallurgy to be welcomed as an ironmas-

continued on page 104

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True Tales of the Pirate Architect of New Orleans
continued from page 102



HISTORIC NEW ORLEANS COLLECTION

ter when he arrived in New Orleans in about 1790.

Despite pioneering research by Harriet P. Bos, director of the Hermann-Grima House in New Orleans, little is known about where or how he gained sufficient education to become an architect and an engineer, how he established himself among the city fathers of New Orleans or how he earned the friendship of the fastidious Latrobe. Within a decade of his coming to New Orleans, however, he was city engineer and a chief consulting engineer for the United States Army, while serving as alderman for the Third Ward. His work as a city planner in the Mississippi River valley went unmatched until Daniel Burnham appeared at the end of the nineteenth century.



HISTORIC NEW ORLEANS COLLECTION

Many houses in the French Quarter are attributed to Lafon. One that can be said with decent proof to be his is the Pedesclaux-Lemonnier house at 638 Royal Street. It is unusually tall for New Orleans and has long been known as "the first skyscraper," though when built in 1811 it rose only three stories. He designed the beef market and city drainage facilities, which somewhat improved the mouth-puckering salinity of the town's wells. There is no hint in any surviving document as to

TOP: Lafon's ink-and-watercolor map from 1814 depicts Natchez, Mississippi; set on a bluff is a fort built in 1794 by the Spanish, who captured the city in 1779. His plan for Vidalia, Louisiana, across the Mississippi River, was completed later. ABOVE: An 1816 engraving of New Orleans and its environs reflects Lafon's attention to detail. He envisioned New Orleans as a true metropolis: His elaborate scheme for a complex of parks, canals, public squares and a coliseum was never realized, yet traces of his plans still mark the city.

continued on page 112

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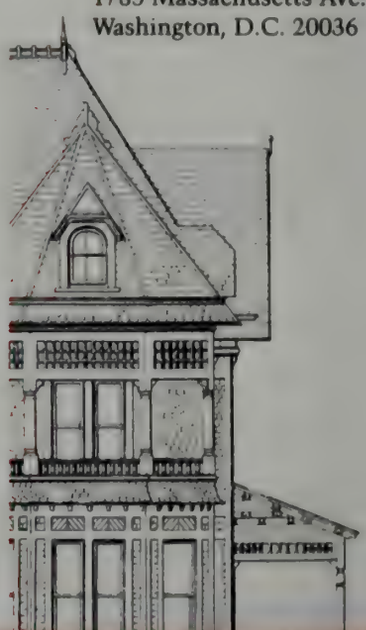
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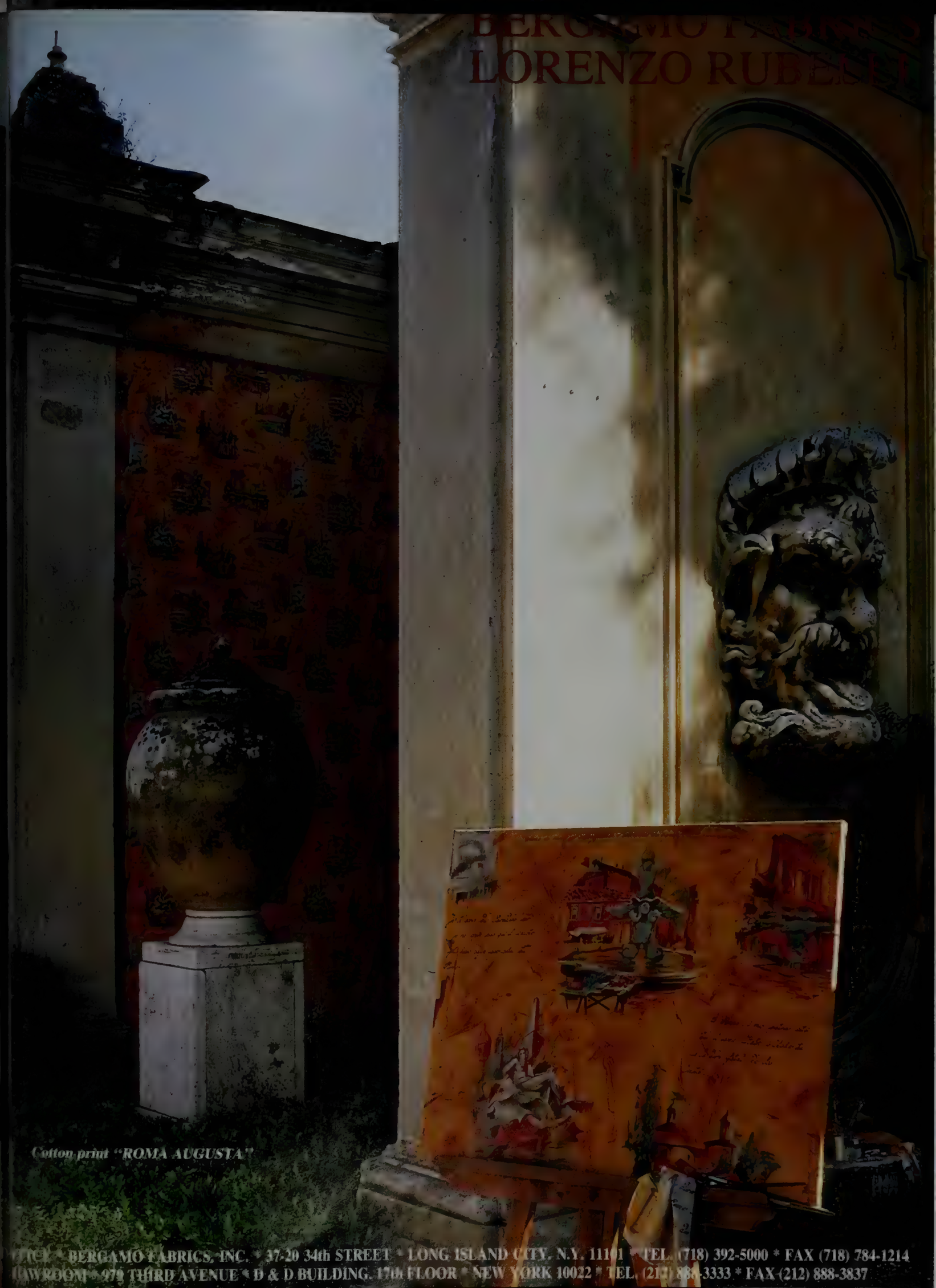
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True Tales of the Pirate Architect of New Orleans
continued from page 104



HISTORIC NEW ORLEANS COLLECTION

Although Lafon's reputation was dubious, he befriended Thomas Jefferson's favorite architect, Benjamin Henry Latrobe, and was known as an eminent architect, cartographer and astronomer. LEFT: Lafon's 1814 map of a part of what is now the Vieux Carré includes barracks and the Faubourg Marigny (which he laid out in a grid). In 1814 he was called on to create fortifications that were used in the Battle of New Orleans.

how he learned sanitary engineering, urban planning or mythology, but his classical knowledge and technical skills still mark the Crescent City: Its streets carry the names he gave them, names like Clio, Terpsichore, Calliope and Dryades. References to imperial Rome can be found in his plans for civic buildings: His proposed arena, amusement park and classical school are immortalized by such street names as Coliseum, Place du Tivoli (now Lee Circle) and Prytania.

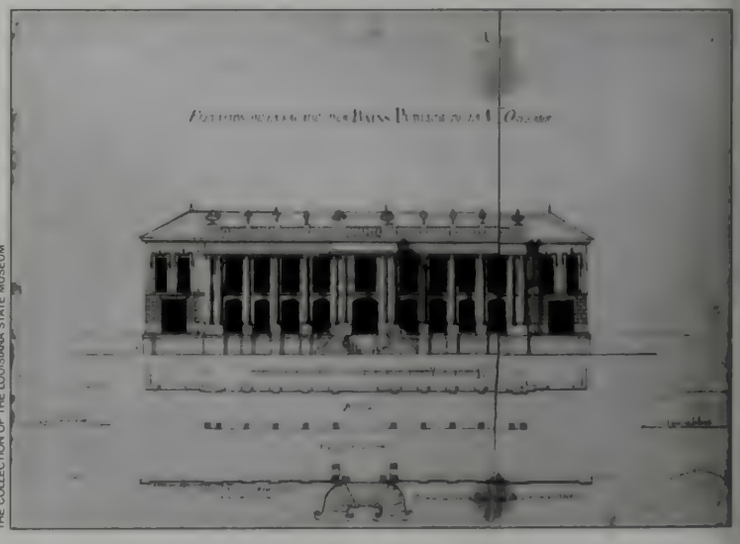
His reach extended at least as far as Donaldsonville, a speculative community he designed for William Donaldson northwest of New Orleans, though it never became the baroque model village they had envisaged. Lafon's maps and pamphlets suggest he laid out other cities in Louisiana—such as Vidalia, across the Mississippi from Natchez—and Arkansas.

In New Orleans, a city even then renowned for its corruption, Lafon was an influential politician, and by 1811, a public figure. As war with Britain became increasingly likely, he was asked to map and begin constructing earthworks of brick, timber and mud, which proved far more important to Andrew Jackson's defense of the city from 1814 to 1815 than the much-bruited cotton bales. When Jackson arrived to take command of the combined forces of Barataria and the United States, Lafon's fortifications were largely in place, and Lafon himself was there to complete them.

His availability had been arranged by the courtly Edward Livingston, a former mayor of New York. Lafon had been among the pirates who had the misfortune to be discovered in their roost on Galveston Island by a United States Navy commander. Lafon was thrown into jail. Luckily for him and for Jackson, he was sprung by Livingston.

The arrest had been made at Laffite's Red House, the finest structure on Galveston Island, designed by Lafon and built with materials smuggled out of New Orleans. Red House served as a chieftain's palace as well as a makeshift courthouse where Lafon settled disputes and helped keep together a pirate colony that would come to have more power in the gulf than the fleet of any nation.

BELOW: In addition to designing drainage facilities for New Orleans, Lafon conceived a public bathhouse, seen in an undated elevation. The grand façade, which recalls Bernini's 1665 design for the Louvre in Paris, comprises double and single columns and a sweeping double stairway. The baths were never built, but Lafon's 1811 building on Royal Street, called "the first skyscraper," still stands. Many of the city's streets carry the classically inspired names Lafon gave them, and his plan for what is now the Lower Garden District is intact.



THE COLLECTION OF THE LOUISIANA STATE MUSEUM

The eruption of conflict between Britain and the United States had already caused the pirates of Barataria Bay to take a sabbatical from swag. They had many good qualities, including a thorough knowledge of cannons. On this ground alone, Livingston had urged Jackson to release some of them from prison to join his forces against the British. After all, they'd already refused a British offer of

continued on page 114

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True Tales of the Pirate Architect of New Orleans
continued from page 112

alliance and were ready to put their skills at Jackson's disposal.

By that time Lafon was well known in his other guise, as a gentleman engineer and architect. Several years before he had made a visit to Washington, D.C. His host was Benjamin Latrobe, who was employed by President Jefferson as architect of the United States Capitol. Lafon spent three months as Latrobe's houseguest. His stated mission was clearing up some embarrassments in land titles. Mrs. Latrobe was amused that Lafon found time to pursue the translation of hieroglyphics, though she did not seem to consider the possibility that he was instead at work on a related activity—breaking the Spanish code.

In January 1819 Latrobe returned the visit. In New Orleans, Lafon instructed him about how architecture must be conducted in a city where, as Latrobe put it, "anything . . . may be done by intrigue." But Lafon was no mere intriguer; he was a man of vast erudition. The inventory of his estate listed books in Hebrew, Spanish, French, Latin and English—works not only on hieroglyphics but also on alchemy, exorcism, politics, travel, philosophy, astronomy, the Koran, Homer and a set of Renaissance architectural tomes. It is no wonder that he was so interesting to classically educated people such as Livingston and the Latrobes.

However, it isn't the reach of Lafon's imagination that is so amazing but his ability to range temporally and among cultures. He was constantly on the alert for evidence of American antiquity where others, then and now, have looked for it least—in the Mississippi River valley.

His passion for archaeology led to his association with William Dunbar, Jefferson's primary scientific adviser in the Mississippi Valley. Dunbar and Lafon probably met along the boundary between Spanish Louisiana and American Mississippi, before the Louisiana Purchase merged the two in 1803. While Lafon was serving Spain as the principal surveyor of New Orleans, Dunbar was surveyor general of the Natchez district. Lafon was in Natchez often enough to produce a map of the city—he may, in fact, have been invited there by the scholarly Dunbar.

It is lamentable that Dunbar had so little to say to Jefferson about Lafon. Had he related to the president something about the architectural interests shared by all three, we might know more about Lafon today. Dunbar would only say that Lafon was "the author of the map of Louisiana and the View of New Orleans though I do not think that he himself is much of an astronomer."

Why so tepid a recommendation? A gentleman planter might be excused from praising the scientific accomplishments of a known pirate, however remarkable. (Only later did Lafon become Latrobe's houseguest.) Still, it is clear that Dunbar was well aware that Lafon's achievements as an astronomer were second in importance only to his own. There was no one living west of the Appalachians who could contest the eminence of either of them.

Lafon was no mere intriguer; he was a man of vast erudition.

Dunbar may have played down their relationship because Lafon was his business partner in speculations in Vidalia. Lafon's plan for the town appears in his map of the region; it is forthright, though not so ambitious as his design for Donaldsonville.

Both Dunbar and Lafon had great appetites for learning; they were restless with the received wisdom of their time, especially when it failed to give proper credit to the architecture of the native Americans. An extraordinary letter from Lafon to Dunbar reflects that precociously generous spirit. Dated August 19, 1805, it contains the first proposal on the part of any scholar-scientist for a systematic effort to discover and map the monuments of the ancient Americans and to create what he called an *Atlas of American Antiquity*. (The project is still worthy and still unrealized.)

Lafon's letter is a document of great importance in the history of American archaeology, yet it is also intriguing to those in search of the lost city of the delta—Balbansha.

Balbansha lay south of New Orleans near the town of Pointe a la Hache, between the Mississippi and Barataria Bay. In the delta marshes, from Mobile almost to the Texas border, there were many complexes of mounds set around plazas. But nothing else was so grand as the one Lafon described to Dunbar:

One league from Pointe a la Hache . . . at a distance of 130 fathoms from the Mississippi [there is] . . . a parallelogram 20 fathoms long, 10 fathoms wide, 9 feet high with a slope of two fathoms; . . . a truncated cone 36 fathoms in circumference at the base, 6 fathoms in diameter at the summit and 12 feet height . . . a rectangular triangle, with a perpendicular of 15 fathoms, a base of 12 fathoms, a hypotenuse of 20 fathoms, 2 feet in height at the base and the hypotenuse slopes gradually. . . . Those monuments indicate to us unquestionably that they were the headquarters for assembling. I infer this opinion from what the Lepage Duprat says in his history. 'On our arrival in this country,' says he, 'the river was called Mississippi as afar as New Orleans, but the lower part was called Balbansha. This word means city.' Does not this name come from these monuments which really were the city? When Lepage, who did not understand the language well, heard Balbansha pronounced to express the place where the city was . . . he probably took the part for the whole.

If so large as Duprat and Lafon indicated, Balbansha may well have

continued on page 116

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Barthélemy Lafon in New Orleans
continued from page 114

been a city. It is good that we have their words to tell us of it, for the water level has been steadily rising ever since it was built, and accumulating silt has submerged the surface of the land into the muck. Alligators bask on a few grassy knuckles amid the flooded skeletons of oaks, ash, elms and poplars. Fifty years ago a ridge upon which Duprat's Fort Iberville had been built was still visible. The fort has now disappeared entirely, and all that is left above water level on the likeliest site of the city is a few low mounds set within a fishing camp.

Lafon was familiar with these bayous and marshes; indeed, he apparently knew enough of the Indian dialects to enable him to pass easily through the wildest of them. When he was not measuring the possible lineaments of Balbansha with his surveyor's instruments, he was occupied with other business nearby. According to the Spanish archives, his provisioning point for Laffite's fleet was about ten miles away, on the strait called Barataria Pass. There the pirates were so safe from the intrusion of customs officers that they made no effort to disguise their operations.

Lafon's letter to Dunbar indicates that Balbansha was not the only lost city he rediscovered, yet his maps of the extremities of the delta have not been found. Scraps of his cartography survive: The Historic New Orleans Collection has portions of his proposed *Atlas* and a drawing of Natchez; the archives of Mexico City provide a reminder of his magisterial presence among the pirates at Red House, in the form of a captured copy of his map of Galveston Bay.

Barthélemy Lafon's New Orleans legacy is more than city plans and street names. After his death the court accommodated his desire that his assets go to his son and namesake, who was born to a black woman. "Thomy" Lafon became the most important philanthropist in nineteenth-century New Orleans, while his sister, a Carmelite nun, went about a quiet life of benefaction. □



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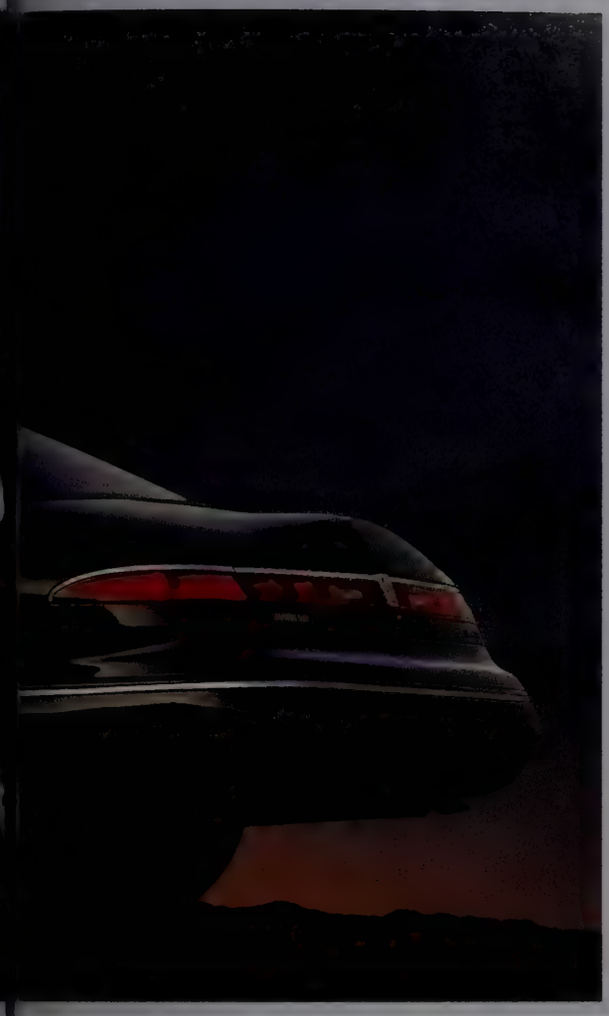
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She interviewed Steven Ehrlich, who gave them a brief tour of a few of his projects, showed slides of some others and said, "This is the kind of house I build. If you like it, I'm your man; if not, you shouldn't hire me." The couple were impressed by his integrity. Other candidates had offered a menu of Tudor, Spanish, Postmodern or any other style they wanted.

They eventually agreed on the essentials of the house: two-story wings containing family rooms below and bedrooms above, linked by a double-height living room and an upper-level bridge. "I'm used to designing houses on tight hillside lots," says Ehrlich. "I drew on that experience to locate the house in the neck of the canyon, and once I realized that the garage should be buried to minimize the presence of cars on the landscape, the basic plan emerged.

"In architecture, you try to find a sense of order from what the clients and the site tell you," Ehrlich contin-



"As you walk over the footbridge into the central entrance volume, the two flanking loggias are like open arms," says a screenwriter of the concrete-and-plaster-clad Los Angeles residence designed for his family by architect Steven Ehrlich. Forming the loggias, mahogany posts support copper-faced canopies outside the dining room to the left and the library to the right. The house, nestled in a narrow canyon, was configured to accommodate the existing trees on the site.



"The entrance was conceived as a transition from the outside world using classic Japanese design as a model," says Ehrlich (inset, left, with interior designer Luis Ortega). "The sounds from the water spillway and fishpond are meant to evoke cleansing."

ARCHITECTURE: STEVEN EHRLICH

REFINING THE VOCABULARY OF CALIFORNIA MODERNISM IN LOS ANGELES

INTERIOR DESIGN BY LUIS ORTEGA TEXT BY MICHAEL WEBB PHOTOGRAPHY BY MARY E. NICHOLS





The architect fused crisp geometry with warmth and refinement of detail.

ues, "and when you've discovered it you can expand on it." As the design evolved, the architect came up with ways to improve on the symmetry of the original concept. He rotated the east wing ten degrees outward to align it with the slope, imparting a dynamism to the forecourt and the interior. His hillside houses had exploited shifts of level to dramatic effect, resulting in a series of open, interlocking volumes. In this house, on a level site and larger scale, Ehrlich fused the crisp geometry for which he is known with warmth and refinement of detail.

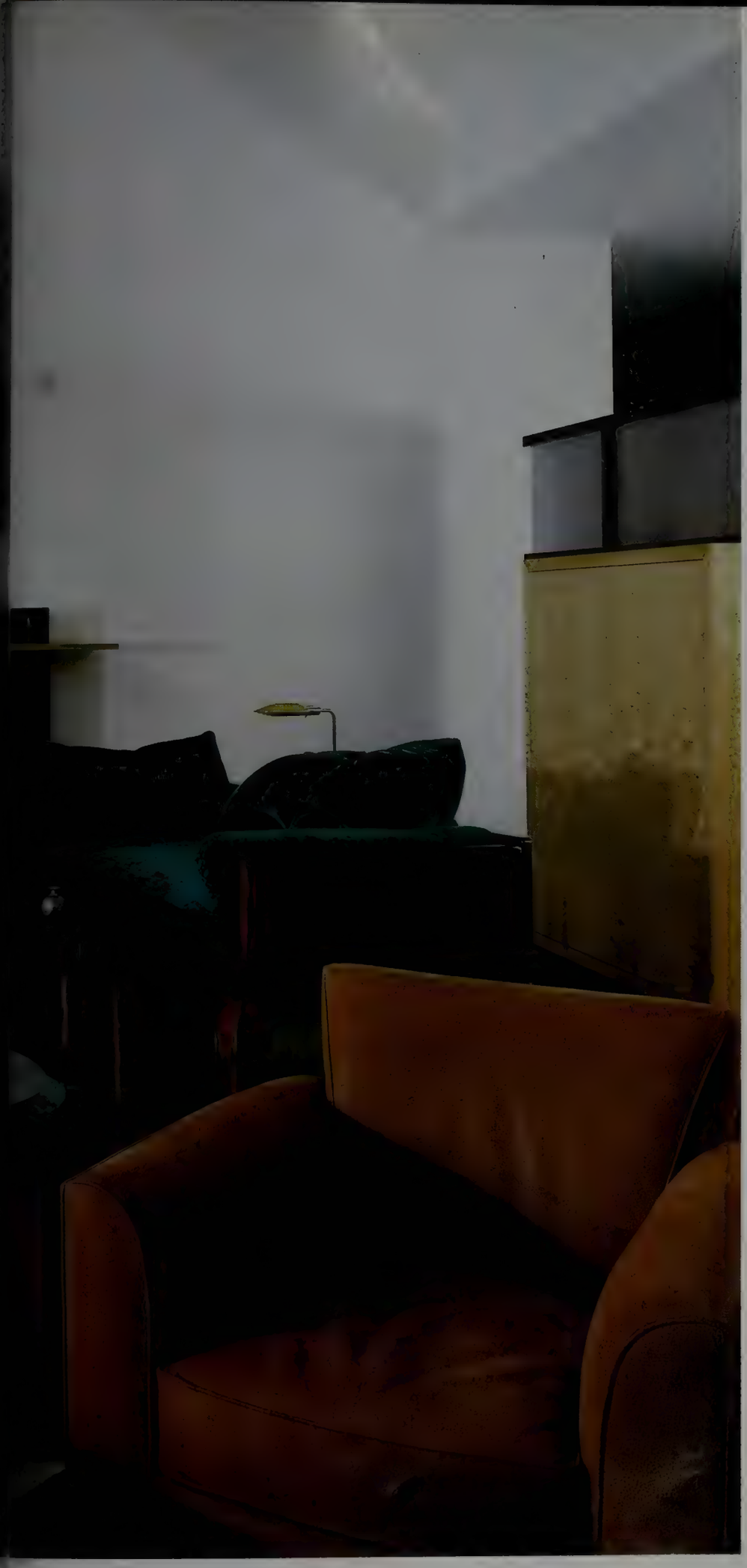
Like his other work, it is a personal statement and a subtle distillation of classic modernism. Mitered-glass corner windows pay tribute to Frank Lloyd Wright's Freeman House and to the residences of Rudolph Schindler. Another transplant, Richard Neutra, pioneered sliding glass window walls that permit a free flow of space between house and garden. Each of these designers came to Los Angeles to create a new architecture as appropriate to the climate and topography of southern California as Mediterranean villas and Spanish haciendas.

Ehrlich was born in New York City and educated in upstate New York. He acquired a love of earth-rooted architecture during his Peace Corps years in and around the Sahara and is now enriching a regional American vernacular. "I try to balance reason and intuition in my work and draw on the experience of places I've seen and practiced in around the world," he says. "There's something of Africa in all my buildings—a closeness to the land, an earthiness of materials."



LEFT: A floating bridge spanning the width of the entrance gallery and connecting the two upper wings is punctuated with inset light cavities. Ehrlich created the mahogany-and-white-birch cabinets to act as walls in screening off the living room and to display a collection of California pottery. ABOVE: The first-floor plan illustrates the two stair towers that define the entrance passage.





Another influence is Japan ("always in my consciousness"), the country whose design tradition helped to shape Wright's architecture. That tradition shows in Ehrlich's integration of house and landscape, the bold use of wood and grooved concrete, and the insistent horizontality of glazing bars and steel balustrades that complement the lofty volumes.

All these qualities delighted the clients, who now confess that while they were asking for a peaceful environment, they secretly wanted a house that would also have a sense of grandeur and surprise. The entrance court imparts the stillness and mystery of a Zen temple, especially at night, when lamps suspended in the trees cast shadow patterns of foliage across the path and wooden footbridge. In summer the windows to the dining room and library on either side of the entrance court may be slid back like shoji screens, admitting the soothing murmur of the spillway. To either side of the entrance gallery, staircases, one enclosed, one open, lead up to the bedrooms and the bridge that cuts across the central void. Taut ribbons of silvery steel form the balustrades and play off the mahogany floors and sleek maple cabinets. The eye is drawn up and out through the great window of this central space. "We were initially convinced that the eighteen-foot ceiling would be intimidatingly high," remarks the wife, "but Steven rightly insisted, and we love looking down to the living room from the bridge, especially on nights when the moon shines straight through the house."

Interior designer Luis Ortega was recruited early and worked closely with the architect and owners, selecting materials and furnishings to en-

The fireplace in the living room, formed by panels of polished and sandblasted granite set off by a thin bronze mantel, is "a delicate balance of asymmetrical elements," Ehrlich says. Above it hangs Takako Yamaguchi's 1987 oil-and-bronze-leaf-on-paper, *Untitled #2*; to the right are a 19th-century Chinese opium bed and chow table. The Art Déco–style chairs and ottomans are from Donghia.


Photographs



OPPOSITE: Barriers "all but disappear," says Ehrlich, when the mahogany-and-glass doors of the living room slide in back of the horizontal-mullioned windows to make a 16-foot-wide opening. At the rear of the house, landscape designer Robert Cornell reestablished California native plants that had been crowded out by invasive species. "They're not as showy as the non-natives," he says, "but they attract butterflies and hummingbirds and have their own quiet beauty." ABOVE: Ehrlich structured part of the display cabinet, whose opposite side delineates the southern half of the entrance gallery, in an inverted L shape, a form repeated throughout the house. "At night the glass glows like a translucent Oriental lantern," says the screenwriter. Beatrice Wood ceramic bowls rest on a low table.







LEFT: Japanese antiques in the dining room provide "a perfect counterbalance to the architecture," notes Ehrlich. The two 19th-century Japanese *tansu* "were the starting point—what set the rationale for the other spaces," Ortega explains. On the step chest is a collection of Roseville vases; atop the pantry storage chest are two 19th-century Japanese baskets. Ortega fashioned the dining table of *tamu*—Japanese ash—copper and ebonized ash. ABOVE: In the master bedroom, the French-limestone fireplace with a eucalyptus cabinet was designed by Ortega, as were the silk-covered chair, ottoman and window seat. "It all had to be very restrained," he says. "It had to contribute to the calm."

hance the simplicity of the structure. "There weren't a lot of ways you could go with this," he says. "The powerful architecture—the purity of it—pretty much ruled out all but one approach." His sensitivity to the design shows in the mix of Oriental antiques and comfortable modern pieces in the living and dining rooms. Project architect Jim Schmidt and senior designer Melvin Bernstein of Ehrlich's office also played important roles in striking a balance between effect and functionality.

The house quietly commands a certain authority in its canyon setting—a worthy heir of local architectural treasures. The landscape has begun to take shape, softening and anchoring the sharp-edged rectilinearity of the bold forms. "Serenity was the order of the day for us," says the husband. "We had no idea it could be delivered in such an exquisite package." □

"I try to balance reason and intuition and draw on the experience of places I've seen."


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TWENTIETH-CENTURY FRENCH PIECES TRANSFORM AN EAST SIDE APARTMENT

INTERIOR DESIGN BY JED JOHNSON AND ARTHUR DUNNAM
TEXT BY ANNETTE TAPERT PHOTOGRAPHY BY DURSTON SAYLOR

A SINGLE businessman. Spends his days in a New York office. Travels constantly. Away most weekends. Has already renovated and decorated his Upper East Side apartment to his satisfaction, and has no driving need for a make-over.

The description is hardly one that would entice most designers. But because Jed Johnson was an old friend, he knew that many of the owner's business trips were to France, and that when he wasn't slogging away at deals he was haunting the antiques shops and art galleries of Paris. "He's young and energetic, and his purchases reflected his personality," Johnson remarks. "The apartment didn't."

The designer and his associate Arthur Dunnam began their work at a good time. The owner's girlfriend, who shared his interest in contemporary art, was moving in with him. "He didn't want a predictable East Side residence—he wanted something that was classic but not traditional," Johnson says. "That was our starting point." The apartment itself was a solid, well-proportioned prewar dwelling, unexceptional in architectural detail. It was, in short, an ideal neutral space, which gave the designer an idea. The decorative touches would function mostly as a

French pieces from the 1920s through the 1950s furnish a New York residence designed by Jed Johnson and associate Arthur Dunnam (above, from left). "It now has the feel of a Paris apartment," Johnson says. LEFT: *Egg Studies*, 1938 gelatin-silver prints by Sheldon Hine, are in the living room near a games table and chairs by Jean Royère. A Jean Dunand tray is above the door to the entrance hall, where a Déco console holds modern Sèvres vases. Hermès leather.


HORST
The Hermitage



Mimmo Paladino's 1982 *Poeta all'Ombra*, from the owner's collection of contemporary art, is set against a pewter-leaf tea paper in the living room. "We were looking for something that gave a bit of texture and interest to the walls," notes Johnson. The circa 1940 mercury-glass-and-leather mirror is by Serge Roche. Boxer sculptures are by Franz Haggenauer. An Emile-Jacques Ruhlmann chair from Christie's is covered in Clarence House fabric, as are the mahogany chairs. Scalamandré silk drapery fabric. Brunschwig & Fils leopard print.



ABOVE: *Baboons*, 1991 concrete bas-relief panels by Robert Cassilly, animate the dining room. An antique alabaster bowl rests on a limed-oak table made in the style of Jean-Michel Frank. The walls—formerly bright orange—were given a translucent black glaze to resemble marbleized leather. Donghia chairs.

Dufrène. Along the way, the couple acquired various objects: 1940s silver dishes designed by William Spratling, twentieth-century Sèvres vases and small silver sculptures of boxers by Franz Haggenauer.

Still, there was no buying spree. "The project had a nice casualness," says Johnson. "When we happened to be in Paris at the same time, we'd go to shops and galleries together. The apartment was already comfortable, so there was no urgency." The informality of the process gave the couple, who had been collecting oils by such artists as Mimmo Paladino and Francesco Clemente, an opportunity to study and buy photography from the same period as their newfound furniture. Their interest, however, was not in widely known works from 1930s Paris but in more abstract studies of the era, like Sheldon Hine's *Egg Studies* series from 1938 and Edward Quigley's 1931 *Light Abstraction with Airplanes*. "I liked it that everything

continued on page 210

background for the art and furniture.

The mixture of comfort and style couldn't have appealed more to the owner, whose primary interest was in pieces from the Déco period. Then Paris intervened. While working on an apartment there, Johnson began seeing pieces from the 1940s and 1950s, an overlooked period in French furniture. "Like a lot of people in New York a few years ago, the owner and his girlfriend hadn't been exposed to this furniture," he says. "They responded quickly. As individuals and as a couple, they're very decisive."

Johnson and Dunnam were initially given the assignment of reworking the living room. They started with a 1940s games table made by Jean Royère, a circa 1940 Serge Roche mirror done in leather and mercury glass and a rosewood side chair by Emile-Jacques Ruhlmann. In keeping with the owner's fondness for the 1920s, Johnson and Dunnam incorporated some earlier pieces, such as a gilt-wood ottoman designed by Maurice

"We kept all the furniture and fabrics neutral with not a lot of pattern," says Johnson. BELOW: In the master bedroom, a circa 1925 palm-wood-and-leather chair by Eugène Printz is below a photograph acquired by the client. Johnson had the steel-and-leather bed specially designed. Commodes are Biedermeier.





The curving form of a Directoire recamier contrasts with the geometric lines of a 19th-century screen in a corner of the bedroom. Johnson first saw the circa 1930 wall appliqué by Jules Leleu—one of a pair—at a Paris flea market; he finally acquired them in Zurich. Drapery silk from Clarence House.

ADIRONDACK ECHOES IN MAINE

LOG CONSTRUCTION SHAPES A CASCO BAY RETREAT

TEXT BY STEVEN M. L. ARONSON PHOTOGRAPHY BY BRIAN VANDEN BRINK





AS LOW-KEY AS they are low-lying, the 365 islands in Maine's Casco Bay are hard to surpass for simplicity of living. The owner had been summering on the largest of them since he was a child, occupying, of late years, a small turn-of-the-century cottage. Recently he purchased four ocean-front acres on which to build a more ambitious cottage that could become in time not only his Maine house but his main house. In both senses, he had chosen his site with the long view in mind: More islands could be seen from it than from any other vantage point around.

The owner and his wife hired a local builder-cum-general contractor —Joseph Waltman of Yarmouth—to proceed with a cottage that would sit well with the other houses on the shoreline. Meanwhile, though, they found themselves drawn more and more to a concept that incorporated logs; they saw their simple beauty and rugged natural presence—the impression of dormant strength that they conveyed—as harking back to an earlier age. "Not that they wanted Abe Lincoln's cabin or the Ponderosa or a Tennessee homestead or a great Adirondack camp," Waltman is quick to point out. "But then, they didn't want some abstract modern interpretation of a log cabin, either. What they wanted was a log *something* that looked and felt at home in Maine. Naturally, they knew that this was easier said than accomplished, but they liked the risk."

The wife adds, "When we told Joe we wanted an *entire* log house, including dormers, everything had to be designed for log purposes—logs

"The site had lots of trees and spectacular vistas," says builder Joseph Waltman, who designed his clients' log house and barn on an island in Maine's Casco Bay. "We wanted to emulate the Adirondack style but not duplicate it or make something way too different."



"The challenge was to do technical things in a decorative and inventive way," says Timothy Bullock, who, along with Eric Wiebe, crafted and placed the logs. ABOVE: An eyebrow dormer punctuates the roof.

OPPOSITE: "There are many curves and interesting angles in the house," notes Bullock. The entrance hall's woodwork demonstrates some of the various ways that the thick white-pine logs were cut.

have their own rules and regulations, you know." The first step was finding not log builders but log artisans. Enter Timothy Bullock and Eric Wiebe of Ontario. This would be the biggest log house they had ever built, made from the largest logs they had ever used—giant Ontario white pines about two feet in diameter. With each log amounting to a whole tree (minus the branches), this would literally be a tree house. In order to accommodate Waltman's design in all its detail, Bullock and Wiebe would find themselves having to invent methods of log building.

The house was built in Canada, because log houses are often built close to where the source is—without roofs and windows, of course. It was then taken apart and the logs prepared for shipping. Moving nine tractor-trailers of logs from northern Ontario to an island off the coast of Maine was a triumph of log-istics. The wife recalls, "The first barge carrying a flatbed truck full of logs pulled up to the island during pea-soup fog, and there was enormous holding of breath on all our parts. It took a long time to dock because it had to hit the tide just right in order to make the connection with our makeshift landing." Bullock and Wiebe came down with the logs and stayed on to supervise the reconstruction. When they left several months later, it was with more sawdust in their ears and eyes and nostrils than even they had bargained for.

Most visitors to the house who do not arrive by boat arrive on foot —thus the driveway was left almost as a path. The house is built long (a porch runs its whole length and wraps around both ends) so that, as one moves through it, the view changes in depth and content, with the islands in front giving way to islands beyond them.

This sense of scenery changing







OPPOSITE: The main house's layout is divided roughly into thirds, with the great room at its center. A towering rock fireplace with a bluestone mantel and a Corinthian-granite hearth dominates the space; the area's upper reaches are bordered on three sides by a balcony.

ABOVE: French doors in the dining room allow the residents access to the screened portion of the porch that runs the length of the main house. A hutch placed in the opening defines the room and the adjacent kitchen. The chandelier was made from a fisherman's buoy.



"It took about two years," says Waltman of the project. "There are innumerable details. Everything was hand-hewn, even the doorknobs." ABOVE: Southwestern-style fabrics and a Zapotec Indian rug add color to the first-floor guest bedroom.



ABOVE: "The porch is important to the house since the structure's geared toward the enjoyment of the outdoors," says Waltman.

stems not only from the vistas outside but from the proportions and the variety of levels within. When one steps through the arched front door it is with a real start of surprise: One is in the great room, the geographical and spiritual center of the house, which is gloriously open to the full height of the building (thirty-three rolling feet to the peak of the log-purlin ceiling). The room is cavernous —indeed, the space seems to extend the boundary of the word's meaning—but it feels cozy; the warm extremes of the wood play against the extreme proportions. Then, too, the almost brutal rawness of the fireplace, made of split river jacks, with a mantel of bluestone and a hearth of Corinthian granite, is tempered by the fire raging within. The fireplace reaches up the full two and a half stories; tucked behind it on the first floor is the dining room and on the second floor the master bedroom.

Since this is a seaside cottage with some of the inland feeling of a camp to it, the furniture is deliberately casual. In the living area, a birch Adirondack-style sofa table and a log pedestal low table built from the off-cuts of the construction sit amid southwestern art and objects on rugs made by Zapotec Indians.

From the great room, arched passages lead to the kitchen, the dining room and a first-floor wing made up of a guest bedroom, bath and study. The two outside walls of the dining room consist of French doors that open onto a screened portion of porch. If on one side the dining room is



This is a seaside cottage with some of the inland feeling of a camp to it.

separated from the great room by the stone fireplace, it's separated on another side from the kitchen by an antique Irish hutch. The dining table was made on-site from a single slab of wood joined in the middle, bookend style. An old glass fisherman's buoy found new life on land as a chandelier.

At the second-floor level, the great room is girded on three sides by an isthmus of balcony, reached by a double-rail log staircase made from a single tree. The master bedroom and the two other bedrooms up there are a story and a half high, their twenty-two-foot ceilings providing ample space for lofts.

Although the essential character of the house derives from its log-driven massiveness, a high degree of refinement can be discerned throughout. Witness the roof with its low, gentle curves and multiple gables. Or the decorative diamond pattern that lightens the building by taking a little figurative weight out of the logs. "I chose a diamond," Waltman says, "because that's the way light falls—it makes diagonal patterns." Diamonds can be seen scintillating in the house's railings and windows, in the leaded glass, over the master bedroom mantel and even in the geometry of the southwestern fabrics. Also, the compass rose design in the stained-glass center of the eyebrow dormer over the great room crops up in the trim board in the master bedroom. Waltman, as well, used artful detailing to solve engineering problems. "Logs

continued on page 212





"One of the most prominent motifs in the residence is the diamond," says Waltman. "We used it in the leaded windowpanes and also in the patterning for the porch railings. It gives a bit of an English cottage feeling to the place." A small gazebo was built near the dock.



ALLEN AND LYNN TURNER are people of many passions: theater, music, farming—even cattle ranching. But it's their love of art that has shaped their lives and their three residences, which include a farm in Michigan, a loft in Chicago's west Loop and a penthouse apartment off Chicago's Magnificent Mile. "Lynn and I have a lot of interests," says Turner, an investor and entrepreneur, "and we have three different environments decorated in three different styles."

The Turners' primary residence is the top floor of a fourteen-story Art Déco building designed in the early twenties by architects C. Howard Crane and Kenneth Franzheim. The couple moved to the downtown area





"The art is what's important," says Museum of Contemporary Art chair Allen Turner (top, with his wife, Lynn) of their 1920s Chicago penthouse, which was renovated by architect Dirk Lohan and designer Inez Saunders. ABOVE: The vestibule features a László Moholy-Nagy oil. Donghia wallcovering. RIGHT: "Our previous apartment was high tech," explains Lynn Turner. "This one is softer." Adolph Gottlieb's *Hunter and Hunted*, 1948, left, and a 1949 Mark Rothko bracket the living room's mantel, which is set with Ming ceramics. Pre-Columbian figures are on the low table. Stark carpet.

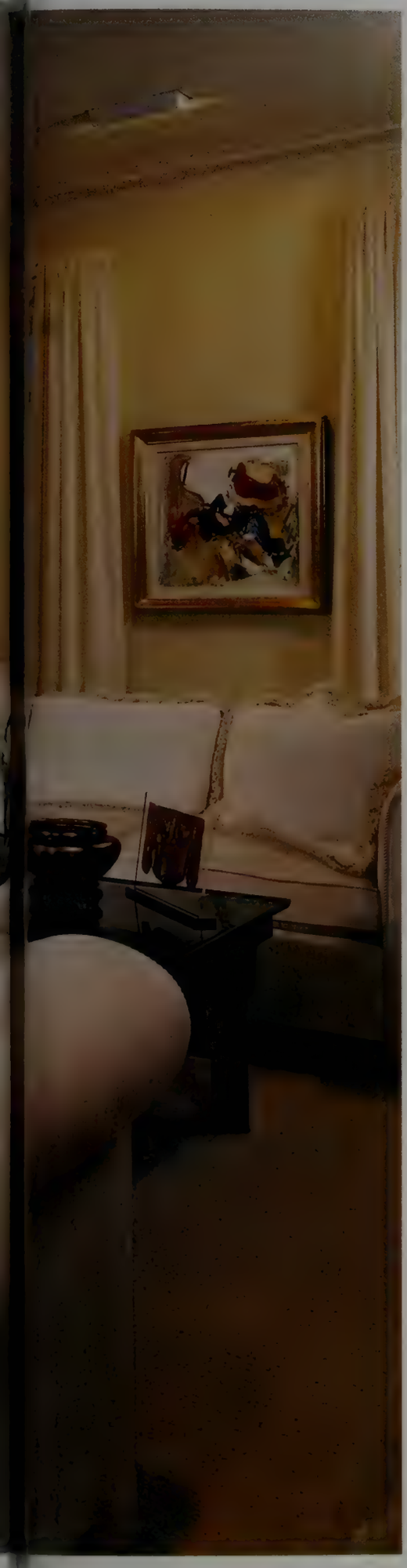
A CHICAGO COLLECTION

ALLEN AND LYNN TURNER'S 1920S PENTHOUSE IS REDEDICATED TO ART

ARCHITECTURE BY DIRK LOHAN
TEXT BY SUSAN SNODGRASS
INTERIOR DESIGN BY INEZ SAUNDERS
PHOTOGRAPHY BY JESSIE WALKER









LEFT: "Pale walls and fabrics make the living room light and open," says Saunders. At left is *Corps de Dames*, 1950, by Jean Dubuffet; at right, a 1957 Milton Resnick oil. The horse and camels are Tang funerary pieces. In the corner stands a Thai Buddha. ABOVE: *White Nude II*, 1963, by Milton Avery overlooks the salon. Louise Nevelson's *Moon Garden IV*, 1958, lines up under a 1957 Robert Motherwell collage.

known as Streeterville two years ago for the "convenience and great views," he says. From their apartment they can see some of the city's most spectacular landscapes: to the north and south, Miesian skyscrapers pierce the horizon; to the east lies the blue-green expanse of Lake Michigan. Nearby, construction continues on the future home of the Museum of Contemporary Art. Allen Turner is chair of its board of directors and head of the committee that selected Berlin architect Josef Paul Kleihues for the design of the new building, scheduled to open in 1996. His wife is active on boards of a number of cultural and social organizations.

Encircled by exterior walls of windows that infuse the spacious interior with light, the apartment is a sanctuary from the bustling streets below. It's also a showcase for an excellent collection of Abstract Expressionist paintings and ceramic Tang figurines. "Although one art form is figurative, the other abstract, they both exude a feeling of warmth and vitality," says Turner. "We wanted the furnishings to be dramatic and lovely, but it's the art that pops out at you."

Inspired by business travels to Europe, South Africa and Asia, and by an interest in art cultivated since childhood, Allen Turner began collecting seriously in 1980. "Early in my life I tried painting, but I was terrible," he admits. "Finally I decided I was better at buying it." Today he and his wife have about seventy paintings, mostly from the New York and European modernist schools, including seven by Jean Dubuffet and three by Willem de Kooning, as well as an impressive selection of early Chinese and pre-Columbian art. Works by contemporary artists such as Julian Schnabel, Eric Fischl and Sol LeWitt are housed at the couple's loft, a classically modern space used primarily for entertaining.

With the assistance of architect

ABOVE: "The mahogany-paneled library acts as a warm retreat," notes Saunders. Over the fireplace is *Three Figures*, 1950, by Adolph Gottlieb. Near the doorway is a 1976 oil by Willem de Kooning.

BELOW: "*Va de l'Avant* by Dubuffet was the first painting we ever purchased," says Allen Turner of the 1964 acrylic in the salon. "It has great sentimental value." A Cycladic figure rests on the Nigerian stool.



Dirk Lohan and interior designer Inez Saunders, the Turners renovated their 4,500-square-foot residence to make their collection the primary focus. "We wanted to maintain the integrity of the original floor plan," says Allen Turner, "while creating a neutral background for the art." "Furniture was kept unfussy and to a minimum," adds Lynn Turner. Lohan preserved the apartment's Beaux Arts layout, with its succession of graceful proportions and rooms, freeing more wall space for large works. He removed most of the traditional moldings, chair rails and dadoes, however, for a more contemporary look. Likewise, he solved technical problems

Lohan preserved the apartment's Beaux Arts layout, with its graceful rooms, freeing more wall space for the large works.

with the art in mind, installing permanent recessed halogen light fixtures instead of the expected track lighting so that paintings could be rotated easily.

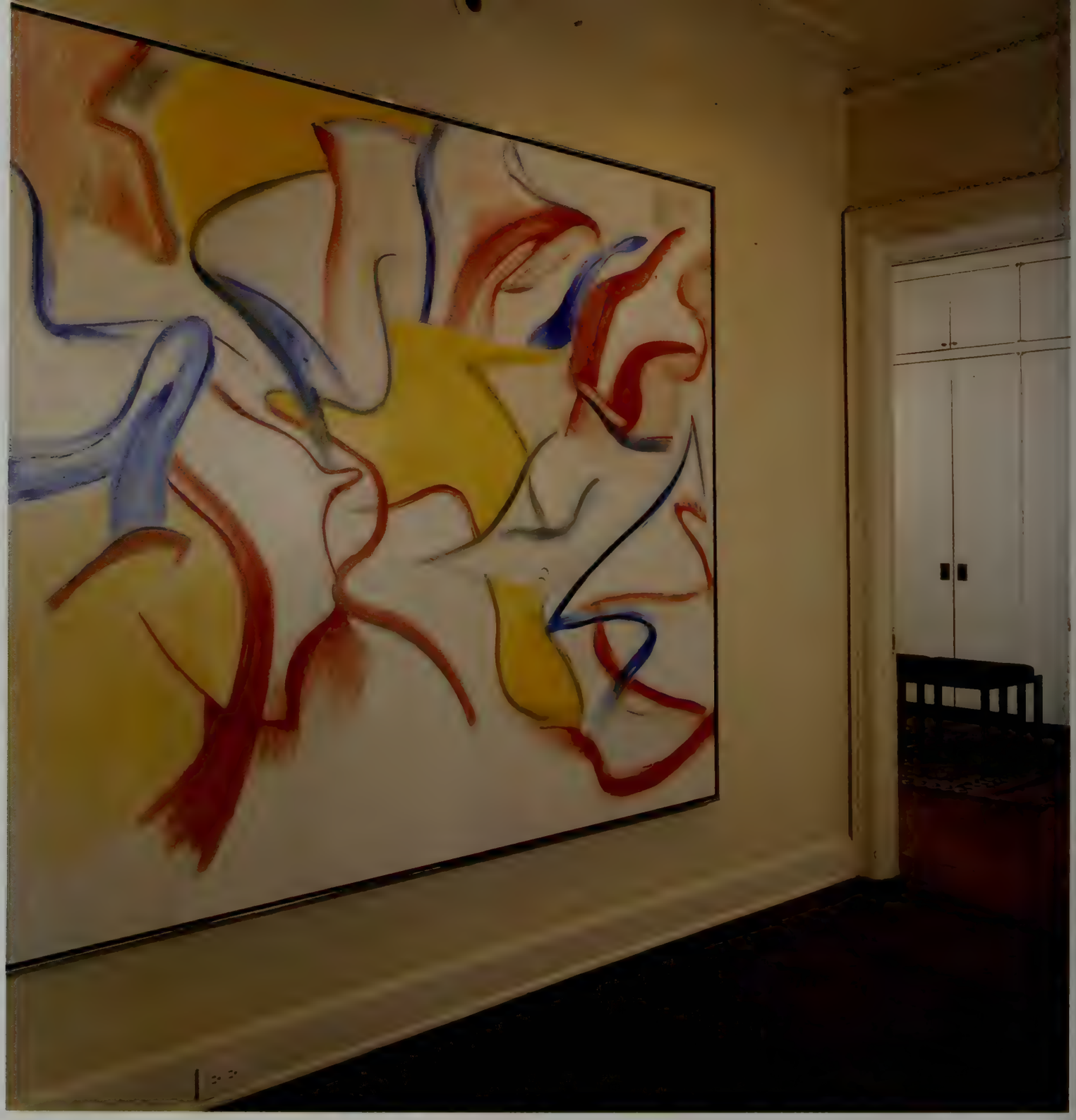
Lohan, grandson of Mies van der Rohe and architect of the recent addition to Chicago's Shedd Aquarium, was selected because he lives in the building and understood both its constraints and its possibilities. The Turners have known Inez Saunders for almost twenty years and asked her to design all three of their residences. "Allen and Lynn have definite tastes," she says. "It makes what I do more interesting and challenging."

Although Lohan and Saunders worked independently, their styles are complementary. Lohan's formal yet simple plan allows people to circulate from room to room, guided by Saunders's eye for color, texture and detail. For example, the passage from the enclosed vestibule off the elevator to the more open and spare entrance hall creates a progression from private to public, from dark to light. "Because one enters from the elevator directly into the vestibule, the intention was to keep the space dark and inviting," says Saunders, "in contrast with the bright entrance hall, which draws you into the room." Here, visitors are greeted by two large gestural paintings, one by Jack Tworkov, the other by Willem de Kooning.

The alternation of light and dark is repeated throughout the apartment's



"Lynn and I looked for a Franz Kline for four years," recalls Allen Turner. "We saw *Pittston* and bought it within twenty-four hours." *Portrait of Jean Paulhan*, 1946, by Dubuffet faces the collection of Ming figurines on the dining table. Hajji Ialili antique Tabriz carpet

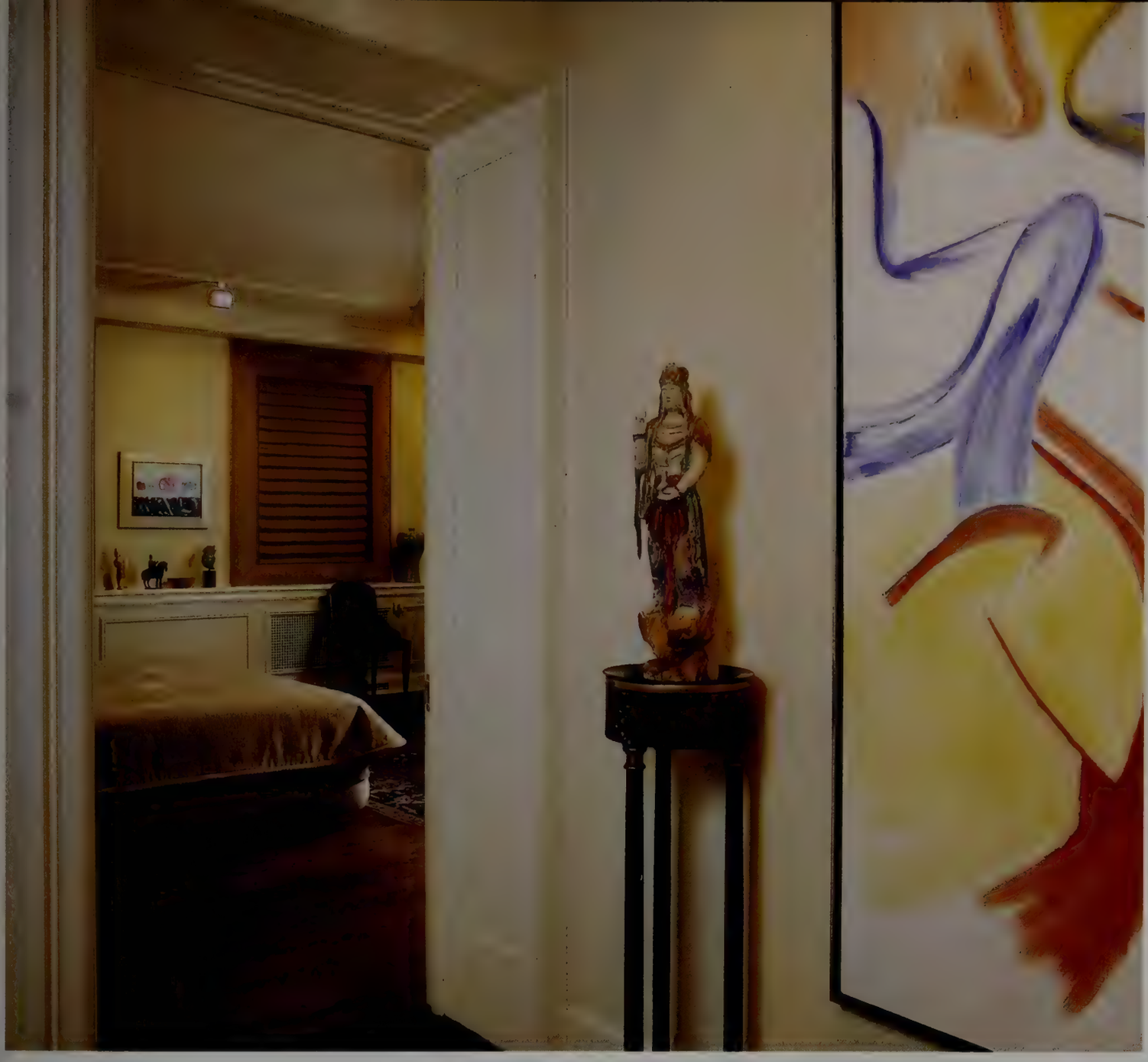


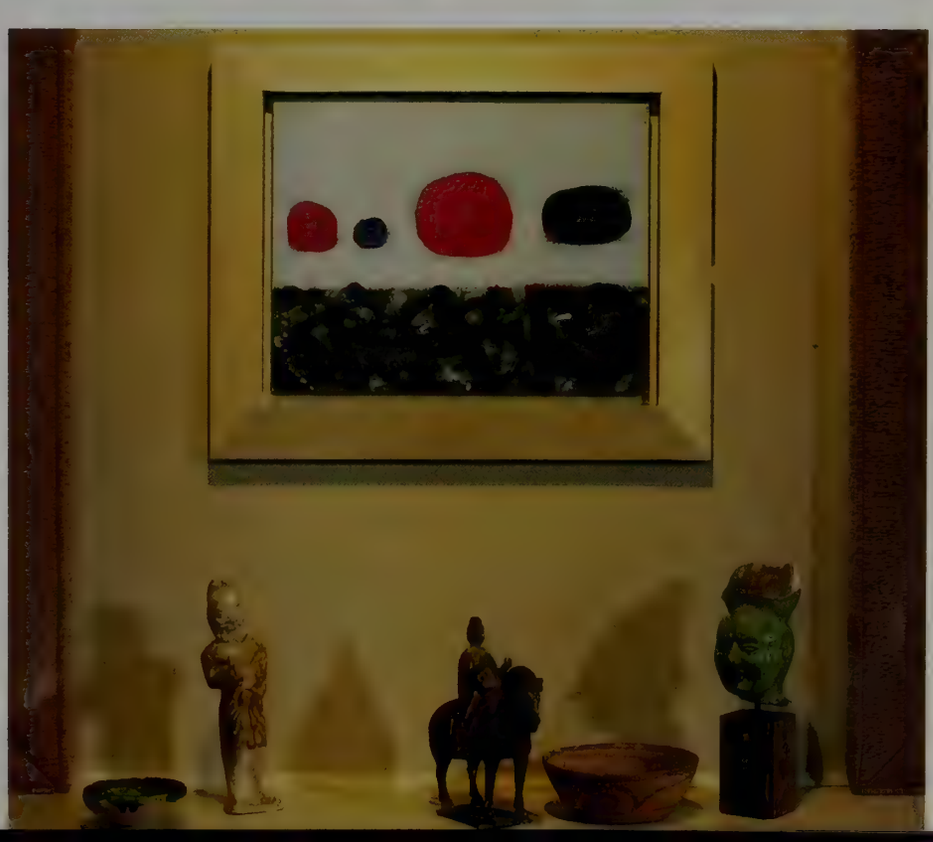
ten rooms. The entrance hall leads to the library, a more personal space, which is rendered in dark red mahogany and forest-green leather furnishings. A richly patterned Tabriz carpet pays homage to the birthplace of Lynn's mother.

The monochromatic living room presents the art to its best advantage and transcends any one period or style. Its furniture is covered in cream-colored chenille and damask, allowing the hovering fields of pink, purple and green in a canvas by Mark Rothko to illuminate the room. The work, along with a painting by Adolph Gottlieb, flanks a classical-style fireplace, inlaid with dark green and black marble.

The salon, a pass-through between the living and dining rooms, serves as a private space for intimate dining or visiting. It's where the Turners display their first major acquisition: *Va de l'Avant* by Jean Dubuffet. Another painting by Dubuffet, *Portrait of Jean Paulhan*, hangs like an altarpiece over an Empire-style commode in the more formal dining room.

According to Allen Turner, the important characteristics of Saunders's design are the details and the elements of surprise, which range from a Jugendstil bench to a painting by László Moholy-Nagy. "One of the things we find so attractive is that around the corner of every room you discover something," he says. "Living here is a constant adventure." □





OPPOSITE: "The hall that leads to the master suite was left void of a lot of furniture so the focus would stay on the art," says Saunders. Willem de Kooning painted the untitled 1987 canvas.

ABOVE: An antique plant stand supports a Chinese figure in the hall. In the master suite, beyond, is an Avery Boardman bed covered in Donghia chenille. The Roman shade fabric is from Manuel Canovas. RIGHT: Gottlieb's *Four Clouds*, 1955, hangs over, from left to right, a 19th-century Persian bowl, a Tang figurine, a Wei horse and rider, an ancient Thai bowl and a Tang head.

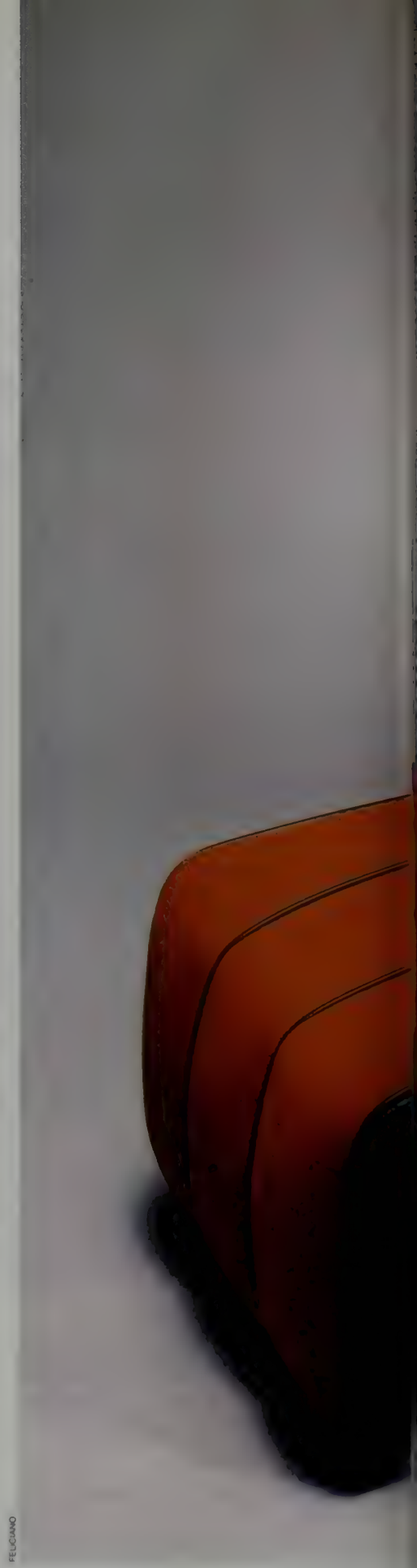
ANTIQUES: AMERICAN MODERNE FURNITURE

STREAMLINED INNOVATIONS FROM THE THIRTIES



DENNIS ANDERSON

ABOVE: *Chest*, Norman Bel Geddes for The Simmons Co., circa 1935. Steel, wood, Bakelite and satin chrome; 45" x 39". Instrumental in promoting the streamlined look that became synonymous with Moderne furniture, Bel Geddes, who believed in maintaining "truth to materials," celebrated the beauty of metal surfaces rather than camouflaging them to resemble wood. 20th Century Furnishings, San Francisco.



FEUCHAO

TEXT BY AVIS BERMAN

"MODERNISM IS THE style of reason," wrote Le Corbusier, and the American furniture and industrial designers who flourished during the Jazz Age and the Depression clearly agreed with him. For the generation that included Donald Deskey, Gilbert Rohde, Norman Bel Geddes and Walter Dorwin Teague, improving the quality of contemporary life was vitally connected with the expression of a modern idiom, as manifested in practical, versatile furniture that was both aesthetically satisfying and commercially successful. They and other pioneers relished innovation, experimenting with new proportions, materials and technologies to produce refined, clean-lined pieces that were tailored to urban living spaces—and



ABOVE: *Chair and Ottoman*, Gilbert Rohde for Herman Miller, circa 1936. Leather, wool and wood; chair: 32" x 34"; ottoman: 13" x 21". During his 12-year tenure as design director for the Herman Miller company in Michigan, Rohde revolutionized American furniture design. One of the founders of industrial design as a profession in the United States, Rohde shifted the company's focus from traditional period furniture to the sleek and functional pieces that established its leading reputation. Fifty/50, New York.

that addressed the economic realities of the thirties. Kem Weber, who spread the gospel of Moderne on the West Coast, often proclaimed his desire "to make the practical more beautiful and the beautiful more practical." His words would have been endorsed by any of his peers.

This sense of mission was a necessity, because Americans were reluctant to make the transition to contemporary furniture, especially at home. Proselytizers as well as creators, the prominent designers expended torrents of energy in promoting the applicability of their ideas, for most of the mainstream furniture manufacturers were perpetuating debased reproductions of historical styles, and the American public—from Main Street to Hollywood—was loath to accept much else. The designer John Vassos complained that "every demi-monde and every kept woman" in the movies lived in "a modern interior," while "all the virtuous girls were surrounded with Colonial homes." With the exception of the Rogers-Astaire musical extravaganzas, in which Ginger twirled and triumphed in gleaming, up-to-the-minute stage settings, he was right.

Design consciousness in America was heavily European in precedent. The luxury French furniture shown in the 1925 Exposition des Arts Décoratifs and the spare, severely functional objects being made by the Bauhaus, particularly the tubular steel furniture of Marcel Breuer, Le Corbusier and Mies van der Rohe, were studied by Deskey, Rohde and their colleagues, and a number of important designers were themselves European immigrants familiar with avant-garde developments. Paul Frankl was from



Armchair, Warren McArthur, circa 1934. Aluminum and upholstery; 34¾" x 24¾". In his 1932 patent treatise, McArthur described his furniture as "attractive . . . , light yet strong, and . . . manufactured, assembled or disassembled cheaply." *Cabinet*, Kem Weber, 1939. Mahogany and aluminum; 47" x 51". Weber's training in European avant-garde movements led to his vital role in disseminating progressive design theory in the United States. Both, Stuart Parr Gallery, New York.

Austria, Kem Weber from Germany, Raymond Loewy from France and Eliel Saarinen from Finland. By the late twenties they were prepared to reinterpret French and German work in light of the sweeping changes that had occurred in American life, especially those transformations that were brought about by the machine.

Both in their work and in their fostering of a climate of acceptance for contemporary furniture, these designers saw themselves as firmly in the vanguard, striding to the tempo of tomorrow. Although the label "Art Déco" was later used to describe their style, they would have disdained that term, which was not coined until the sixties. Indeed, as the thirties wore on, progressive designers in the United States rejected the flamboyant forms, pronounced surface ornamentation and excruciatingly expensive woods and lacquers associated with Parisian and other high-end Art Déco furniture. Nor were the Americans ever as austere as the Bauhaus designers had been. Stressing the pragmatic native character of their furniture, the designers who emerged in the thirties would have insisted that their approach was not Art Déco but Art Moderne. As defined by the design historian David A. Hanks, Art Moderne was "a movement contemporaneous with Art Deco, . . . concerned with industrial design and the machine, using industrial materials . . . in geometric forms that could be mass-produced." Although most of the Americans started their careers by catering to the custom market, their collective dream—and one realized by Bel Geddes, Weber, Teague, Rohde, Deskey and Warren McArthur—was to create a national style that would be available on a national scale.

In repudiating the exoticism of the twenties, modern American designers turned to materials made by the machine. They saw metal, glass, cork and Formica as intrinsically handsome, to be used straightforwardly in fine furniture for the home and office. After a transitional period in which

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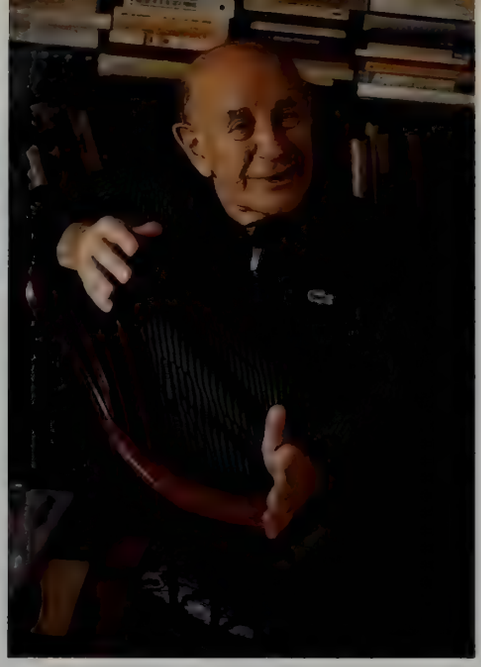


FELICIANO

ABOVE: *Table*, Donald Deskey for Deskey-Vollmer, Inc., 1927–31. Steel and glass; 24" x 30". Best known for the interiors he created for Radio City Music Hall, Deskey was influenced by the Bauhaus's frequent use of metal for furniture. Retro-Modern Studio, New York. BELOW: *Desk*, Paul T. Frankl, circa 1938. Wood and aluminum; 28" x 48". A desk purportedly made for opera singer Lauritz Melchior shows Frankl's Moderne idiom blended with his interest in Asian design. 20th Century Furnishings, San Francisco.



DENNIS ANDERSON



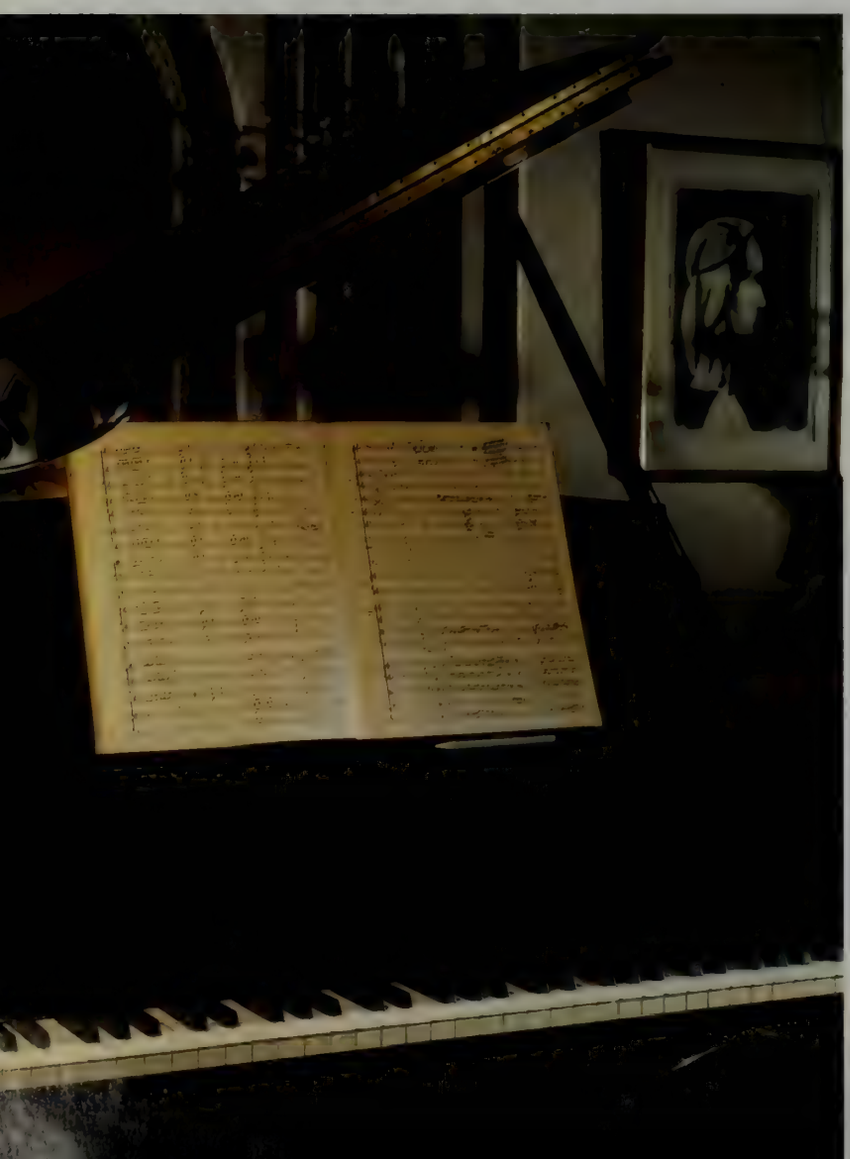




"Even a week in a hotel is too long," says renowned conductor Erich Leinsdorf (above), who travels the world with his music. Because he was spending time each year working with the New York Philharmonic and the Metropolitan Opera, he and his wife purchased an apartment on Manhattan's Upper East Side. Their second residence is in Zurich.

ERICH LEINSDORF IN MANHATTAN

THE CELEBRATED MAESTRO COMPOSES A NEW YORK LIFE



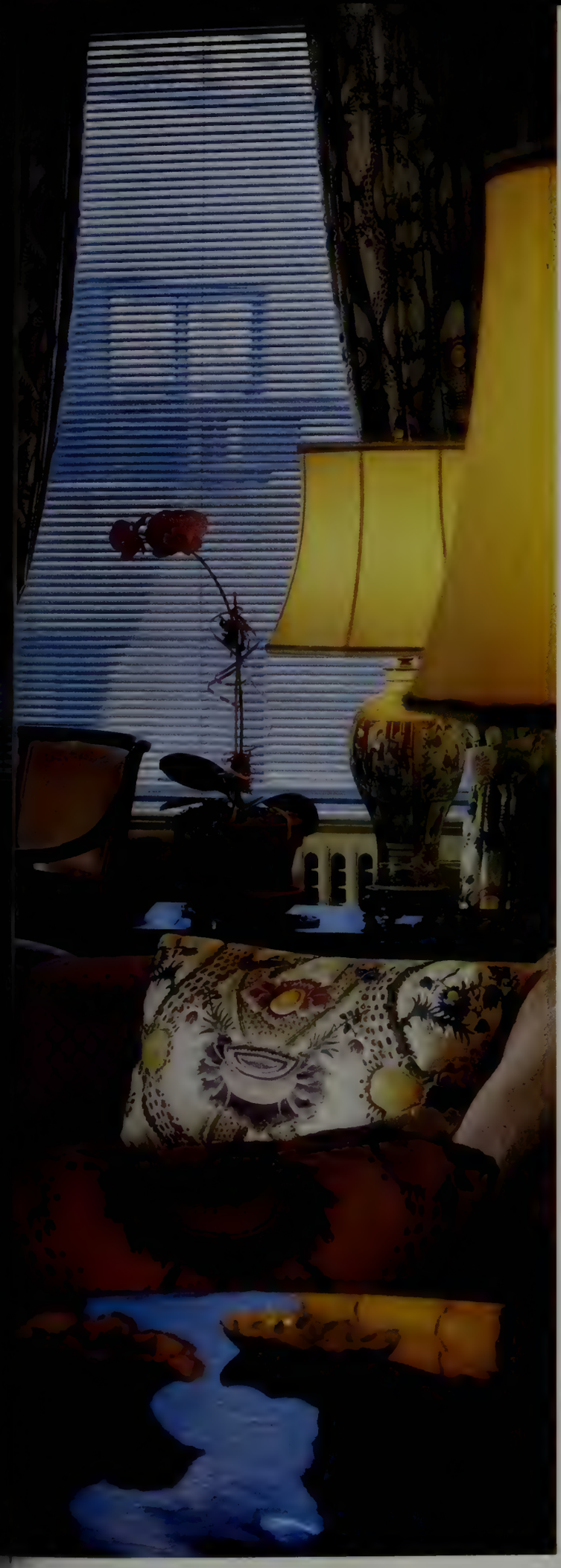
TEXT BY WILLIAM WEAVER
PHOTOGRAPHY BY MARINA FAUST

YOU CAN CAREFULLY READ every page of *Cadenza*, the 1976 autobiography by Erich Leinsdorf, and you will encounter the word *home* no more than a dozen times, and these occur mostly when the eminent conductor describes the years of his childhood and youth in his native Vienna. Even before he had finished his formal studies Leinsdorf was traveling; some of his earliest professional experiences were in Italy and in Salzburg, where he had a crucial encounter with Arturo Toscanini. The lives of musicians are often itinerant, and Leinsdorf's has been no exception. And yet at about the time *Cadenza* appeared he found one place that, through the past decades of wandering, has created a geographical focal point for him. "The life of a conductor is all hotel rooms and sublets," Leinsdorf says, discussing his residence. "In 1978 my second wife and I had been married for ten years, and we'd had a series of disastrous experi-

LEFT: "The detail that distinguished the apartment from the others we looked at was that its living room was perfect for my Steinway, an object never easy to place," says Leinsdorf. Commenting on the Picasso print on the wall, he muses, "The lady looks away. Perhaps she is not interested in music." OPPOSITE: A print after a Braque collage hangs in the entrance hall above a figurative sculpture by an artist friend.


VIOLON


HENRI MATISSE



ences. One place we sublet was so dirty we had to leave after a week. In another, when I got up from the bathtub half a wall fell on me."

So the Leinsdorfs started searching and found their refuge in a comfortable, not large, unpretentious apartment in a handsome old building just off Fifth Avenue near the Metropolitan Museum of Art in New York. For fifteen years this has been home, but on a typical day the otherwise tidy residence is often strewn with suitcases as the occupants arrive from their apartment in Zurich or as they prepare to go there or to set off for a distant city to fulfill a conducting commitment.

Like his residence, Leinsdorf is neat, precise. As a musician he has always had a reputation for being meticulous, even unyielding. A recent book on conductors refers to him as a martinet, and a former member of the Cleveland Orchestra uses the same word, but with admiration in his voice. Leinsdorf is noted—and respected—for his clean performances, though his correctness has never meant coldness. Another musician, former Cleveland Orchestra conducting assistant Charles Darden, says of Leinsdorf's sober, elegant work, "It's like a Rolls-Royce driving through the countryside." His New York apartment reflects this style: While it's exceptionally well ordered, it's also —like the stocky, energetic Leinsdorf himself—wonderfully hospitable.

For him the heart of the house is the library, a room with a big window overlooking the shady side street. The walls are lined with shelves, and the shelves are filled with books and scores. The scores look well thumbed, and so do the books. A recent biography of Toscanini lies horizontally across the tops of the vertically aligned volumes, as if it is in the course of being read.

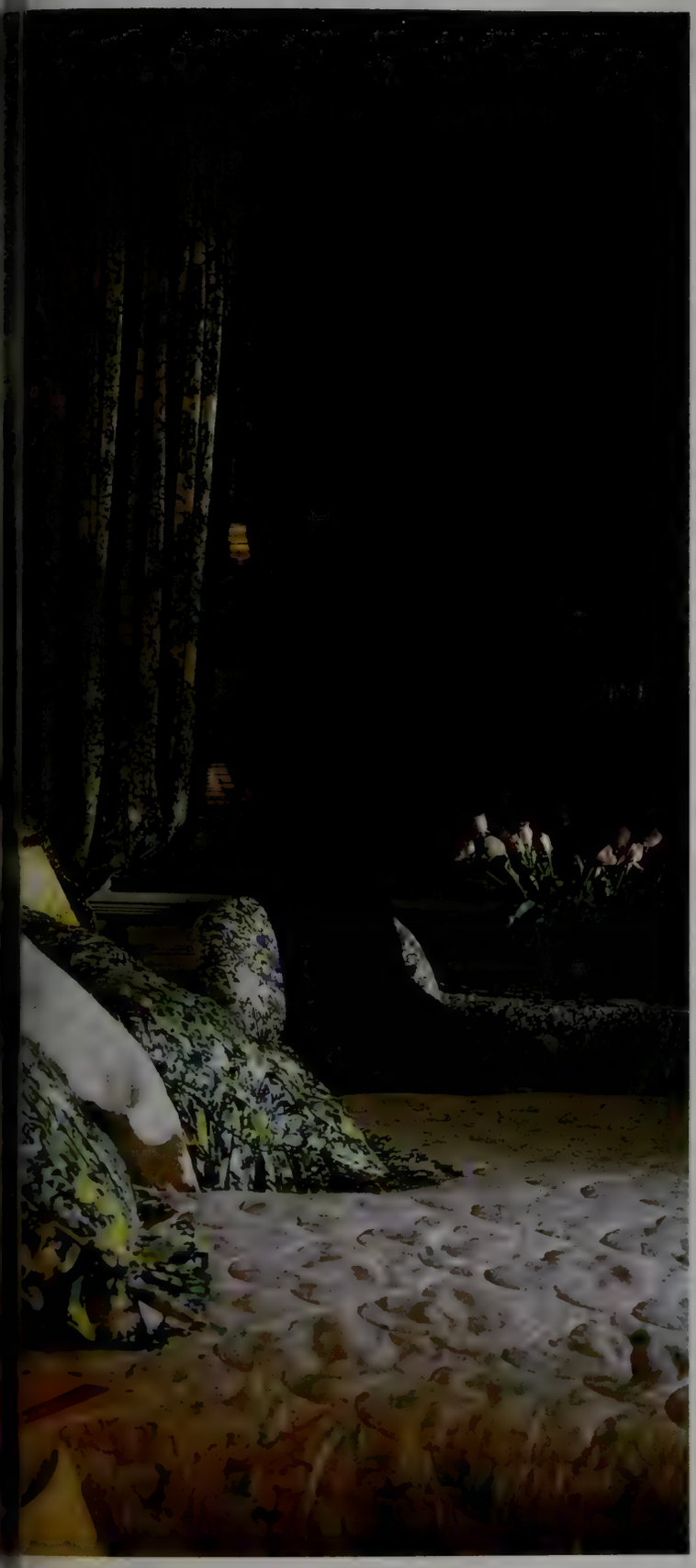
Though Leinsdorf is not a man to live in the past, his career is an important thread running through the musical history of this century. Toscanini plays a towering role in the story. As a very young man Leinsdorf had already worked with Anton von Webern and with Bruno Walter, but it was the Italian conductor (also dubbed by some critics a martinet) who had the greatest influence on the Austrian youth, hiring him as sole assistant at the Salzburg Festival. In that summer of 1935 the political storm clouds that had cast a tragic shadow over Italy and Germany were already gathering over Vienna as well. In 1937, as the Nazification of Austria was imminent, Leinsdorf was offered a position as assistant at the New York Metropolitan Opera. On November 3 he sailed on the *Normandie*, second class. At twenty-five years of age he was venturing into a new world. Soon he would become an American citizen.

"What antiques there are weren't 'collected' but are mostly gifts that were tendered in hospitable localities where I toured with various orchestras," explains Leinsdorf. "Places such as Australia, New Zealand, Japan and the former USSR. Collectors we are not." A pair of Picasso lithographs are displayed between the living room's windows.





ABOVE: Full orchestral scores fill the shelves in the library, including a few dozen volumes of the Handel operas by Chrysander. "We bought the apartment from an art dealer, and the shelves are high enough to take big books and exhibition catalogues. But they're also perfect for scores."



"After several winters in New York, using this or that sublet, we found the arrangements so unsatisfactory that we decided to have our own pied-à-terre," says Leinsdorf. ABOVE: The master bedroom.

Leinsdorf's American career has been unusually rich in peaks and dips. At the Met he was eventually assigned the entire Wagner repertory (and this in the golden days of Kirsten Flagstad and Lauritz Melchior); from there he went on to conduct the San Francisco Opera—moving into the concert hall—the Cleveland Orchestra and, at the war's end, a number of overseas orchestras, including the London Symphony and the Israel Philharmonic. Then, in 1961, he landed at the prestigious Boston Symphony, where he remained music director until summer 1969. After that the conductor, never happy dealing with boards of directors or autocratic patrons, felt more happy as a freelance guest conductor, though he did long stints with the Met and the New York Philharmonic, among other institutions.

In talking about houses, Leinsdorf is at once dismissive of the past and content with the present. After his divorce from his first wife in 1968 and his remarriage that same year to Vera, a former violinist in the New York City Opera orchestra, he elected as what he calls "our major domicile" the French-speaking part of Switzerland. But work kept drawing him back to New York. "It was the end of the Bing era, and there were interesting things going on at the Met." The most interesting was a new production of Wagner's *Tristan und Isolde* that he conducted with Birgit Nilsson and Jon Vickers in the first-night cast. In 1972 he initiated a relationship with the New York Philharmonic that has continued ever since. "Over twenty years," the maestro says with evident satisfaction. "Uninterrupted."

With his return to the Met it became clear that the time spent in New York would be, Leinsdorf says, "too long for a hotel." Other options, such as sublets, were no better. Finally, in 1978, just as they were about to leave with the Philharmonic for a tour of Japan, Leinsdorf's patience snapped when some of his wife's jewelry was stolen from their room in an expensive hotel, and he said, "Get an apartment. It doesn't matter what it costs, just so the maintenance is low." After a brief search they found their present residence.

The handsome shelves in the library were one inducement; the size of the living room was another. "When I entered," Leinsdorf says, "I saw there was a good place for the piano." And the piano—a fine American Steinway ("In Europe I have a German Steinway")—is now exactly where the conductor imagined it.

The Steinway was not the only piece that had to be fitted into the apartment. "We brought a whole container from Switzerland," Leinsdorf recalls, "but fortunately at about that time my wife converted—not religiously but from modern furniture to antiques. She considers this a very important conversion, and she regrets the money that had been spent on modern things. Some of them were very amusing, but they were not terribly architectural." Though the Leinsdorfs got rid of the modern furniture, they kept their carefully assembled collection of cool, understated works—mostly graphics—by Picasso.

continued on page 214



"The idea was to create a large-scale Neoclassical space that would evoke the tropics in grand style," says Mark Hampton (above) of the interiors of a southern Florida house. "I was sparked by the murals in first- and second-century Roman houses that showed the lushness of seaside living." RIGHT: The entrance hall and stair feature decorative murals by Robert Jackson.

A TROPICAL PALETTE

CLIMATE AND CLASSICISM SET THE TONE FOR A FLORIDA ESTATE

INTERIOR DESIGN BY MARK HAMPTON, ASID TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY CARLOS DOMENECH

"THIS WAS far and away the biggest building project I ever worked on," says Mark Hampton, "and I was handed the authority to go with it." In a resort that people idle in, the designer energetically worked his will, making this in no time one of the most splendidly appareled houses to be seen in all of southern Florida. The building itself is splendid: a voluminous version of an eighteenth-century plantation house in Barbados or Mustique—light-stuccoed, long-fronted, with a white roof and pretty Georgian colonial detailing. Here, as in the Caribbean, the sea starts practically at the end of a long swatch of lawn and vanishes in the boundless horizon.

Hampton's clients, a couple unwaveringly committed to the concept of a house worth staying at home for, already owned a large dwelling in the community that—now that this was to be their principal place of residence—wasn't big enough. "There are people who merely tolerate building and others who are driven nuts by it, but this couple loved it," says Hampton. "They were actively involved in the blueprint stages." Happily for Hampton, the planning for the decorating could go on simultaneously with the construction. The couple's collection of mostly French and English furniture was an exigent aspect of the house, in that the house was being designed expressly to accommodate it. "My greatest









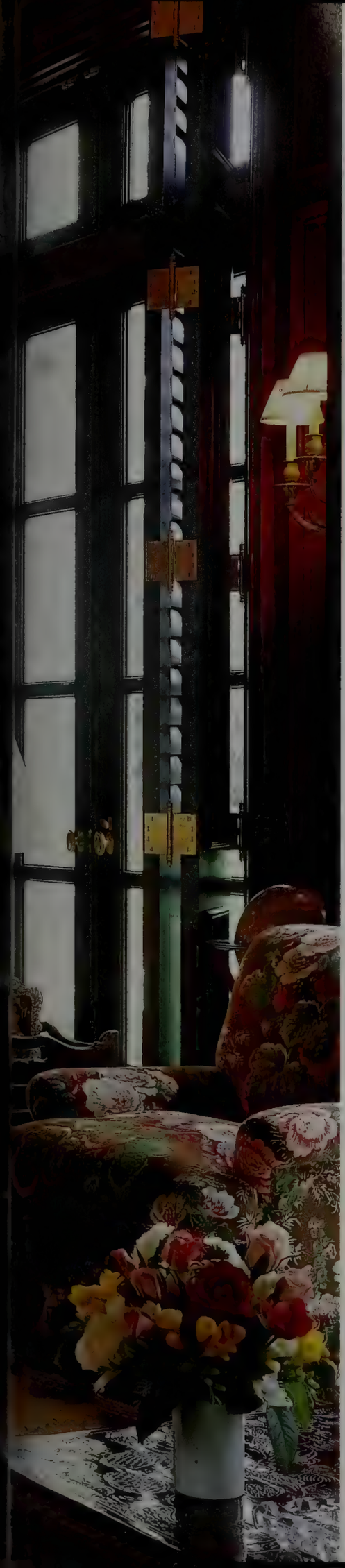
"A primary design point throughout was establishing beautiful views from one room to the next," Hampton says. LEFT: A broken-pedimented arch frames the passageway from the living room to the pool loggia. The sofa pillows are by Clarence House; Scalamandré green moiré covers the chairs. The carpet is a hand-painted Stark sisal. ABOVE: "There are lots of grouping possibilities in the living room," notes Hampton. "It's equally successful for formal and informal use." In a corner of the room is a table with a Bailey & Griffin skirt.

edge here," Hampton says, "was that I could plan enormous rooms knowing that the kind of furniture the couple liked—and had—and wanted more of—was on that scale."

The clients envisioned a house that was glamorous and ceremonious in an old-fashioned way without being dark and oppressive, all mahogany and maroon—a leisurely tropical house that contained within it promises of the pleasures of another age. So it was built with huge open hallways and loggias and with fourteen-foot-high ceilings. It was also designed so that people who came to stay would have their privacy: The house has a number of areas that are separate and aloof and that vary in formality according to use (one of the guest suites opens onto a tropically planted garden).

With a nod to certain English houses with monumental facades that are anticlimactically entered from some simple side door, the entrance here was located off-axis. But once inside, one is centered on the arch of a vast entrance hall highlighted by a nineteenth-century French iron lantern that the designer found in London. The hall is faded apricot and shell-pink, on top of which the artist Robert Jackson painted murals


WORLD ATLAS
BEAU VOYAGE





LEFT: "The library is a sort of dark, shadowy antidote to the bright rooms everywhere else," Hampton says. Clarence House fabrics cover a George II mahogany armchair and a club chair; Brunschwig & Fils red strié jaspé fabric is on the sofa pillows. ABOVE: In the dining room are a circa 1790 triple-pedestal Georgian dining table and matching breakfast table. The Regency-inspired draperies, in Scalamandré fabric, recur in most of the public spaces. Two Redouté botanical prints are above an early Louis XV–style mahogany commode.

based in part on nature and in part on fragments of second-century Roman murals. A majestic Regency table sits in the middle of the room, flanked by a Regency sofa and chairs.

The long vaulted hallway that virtually sweeps through the house has an Italianate feeling, latently light. The house is strung out long, with dining room and guest suite at the near end and living room and library at the far. In the middle, at a cross axis to the hallway, are two loggias, one open to the ocean, the other (between living and dining rooms) enclosed but looking out on a pool with prettily shaped ends.

In the living room, the palette—shades of yellow, green and white—was inspired by both the flowered French silk on the bergères and the beautiful collection of Continental and Oriental porcelain that, Hampton emphasizes, his clients use as well as look at. Here the designer created four seating areas, deftly reassembling pieces from the couple's New England house—"They have that kind of classic Edwardian upholstery that marks a high point in really deep comfortable furniture," he explains. It's a lively mixture of French, English and Italian, mostly eighteenth century but some nineteenth, and some Chinese lacquer as well, in the coromandel screen and low tables. The carpet was heroically executed by the EverGreen Painting Studios in Manhattan, a group of artists who paint murals and a variety of decorative artifacts. "They painted it on a natural straw background after a great Re-





ABOVE: "It's a self-contained realm," maintains Hampton of the master bedroom. "I chose a pale blue palette to reflect the sea and sky, both of which are terrifically accessible from the room." The furnishings are a combination of late-18th- to early-19th-century English and French. Hampton designed the bed; the 19th-century French marble mantel is from Danny Alessandro. Stark carpet.

"The house was designed in the British colonial style that evolved in the Caribbean," says architect Charles Harrison Pawley. Although the scale was increased, the proportions were maintained. ABOVE: The rear façade.

gency carpet I saw in a catalogue that unfortunately wasn't big enough for the room," Hampton says. "They did a brilliant job of reproducing the design of leaves and garlands, using the colors of the Neoclassical carpets we see so often. The clients had an enormous involvement in this carpet, flying up to New York all the time to see it in its evolving stages. Which was wonderful for me—I don't like to work in a vacuum; I like a lot of echoing back and forth."

The living room has six tremendous windows, with exposures on all sides. It wears its air of calm distinction lightly; for all the formality, it's feet-up comfortable—as befits a room that's used constantly, not just after dinner when coffee is passed. "You have to walk through the living room to get to the library, which gives it an extra life," Hampton explains. "I think it's a shame to have a living



Here, as in the Caribbean, the sea starts practically at the end of a long swatch of lawn and vanishes in the boundless horizon.

room become isolated and tomblike."

All the furniture for the dining room was transported—lock, stock, barrel and trigger—from the clients' other house: the George III table, the handsome Georgian silver table pieces and silver coffee service, and the gilt-bronze French chandelier. The walls are painted "the color of *crème brûlée,*" and the draperies are a striped silk woven for the room in "shades of apricot and *crème brûlée* on white."

Hampton understood that even in a tropical climate there would be days when his clients would appreciate a comforting library to retreat to. He also understood that it's one thing for a room to be comforting and another for it to be gloomy, so he installed a white carpet to reflect light from the floor, and a carved nineteenth-century fireplace. Red and brown are the room's ruling colors. There are no drap-

continued on page 215

UNSTUDIED SPACES IN MALIBU

LUMINOUS ROOMS FOR FOLK ART

INTERIOR DESIGN BY KARIN BLAKE
TEXT BY MICHAEL FRANK
PHOTOGRAPHY BY JOHN VAUGHAN





A Malibu house built for an artist by Thornton Abell is now home to designer Karin Blake and her husband, William Levine. "It was originally an open garden that was enclosed," says Blake of the living area. A circa 1900 Canadian swan rests atop the circa 1820 green-painted cupboard. The lay figures are 15th-century Portuguese. Deborah Barrett's *Hell on Wheels* hangs at left.



OPPOSITE: Antique American birdhouses are arrayed in the back studio, which was formerly used for painting. Clementine, a pug, stands on one of the bentwood chairs. The apple-picking ladder is from Maine.

KARIN BLAKE IS in transition. The four children that the designer and her husband, William Levine, share between them have been launched into their own lives. Fulfilling a decade-old dream of Levine's, the couple are building a house in Montana—"My husband is a passionate fly-fisherman," Blake says, "and was long before the sport became fashionable." For vacations closer to her heart, Blake keeps a retreat on Martha's Vineyard (see *Architectural Digest*, February 1993), an eighteenth-century farmhouse she has renovated with characteristic spare elegance as a way, in part, of remaining connected to the beloved East Coast of her youth. Now, after giving up their large house in the Malibu foothills (see *Architectural Digest*, May 1992), Blake and Levine have rented another in a nearby canyon while they renovate their *next* Los Angeles residence, a much smaller place in Malibu Colony. With all this peripatetic domesticity, you have to believe Karin Blake when she says, "I love restoring and fixing houses. If I could, I'd probably spend all my time doing just that."

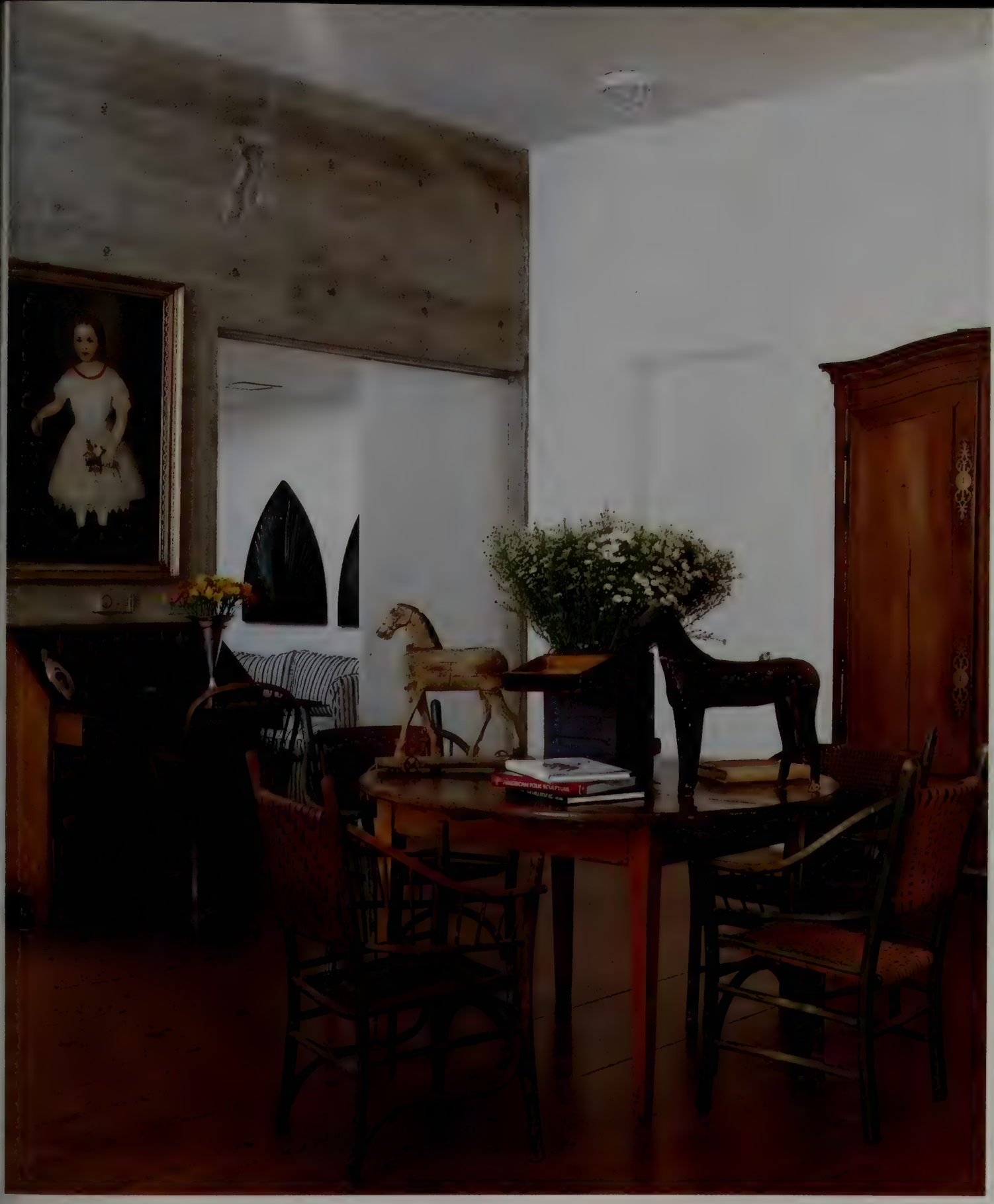
This is certainly the most architectural house Blake and Levine have inhabited to date. Designed for an artist by Thornton Abell in 1963, the structure is divided into work and living areas. The work area, which consists of two studios back to back, was originally used for painting and sculpting and has large proportions, meaning ceilings that stretch to seventeen feet and dimensions on the order of twenty by forty. It also has bold light, enormous doors, and deep closets for the storage of canvases and supplies. Perhaps because the work environment is so open, the living area is more intimate. The ceilings drop and the volumes shrink (the original master bedroom is a scant twelve feet square), and the rooms tend to rely on their re-



ABOVE: Stars and stripes adorn an early American whirligig in the dining area. "It's so whimsical," says Blake. "Whoever made it must've been feeling very patriotic." The rocker is also early American. Cupboard is circa 1830.

"I used to match my interiors to the architecture. Now I understand that contrast can be much more rewarding."


OH, G
LOVE NEW NIDDLE



OPPOSITE: Blake transformed the entrance to the studios into a sitting area, while a closet that housed art supplies became the library. She found the circa 1870 rocking horse in Maine. On the wall is a game board from about 1850. The French fruitwood table is 19th century. Floral fabric is from Sanderson.

ABOVE: Simple materials—plaster and cement molded and imprinted to look like wood—highlight the master bedroom. Featured in the sitting area is an 1830 portrait from New England. Circa 1850 toy horses are on the 19th-century French table; the chairs are 1920s. French armoire is 19th century.



In one of the few structural changes to the house, Blake added a bath off the master bedroom. The glass block and white tiles form a striking contrast to the vintage tub and the sink. Reflected in the shower doors is an antique trade sign from Maine that reads "Dry!" Over the sink is an architectural fan made into a mirror by Los Angeles antiques dealer Richard Mulligan.

lationship to the garden for their sense of space; each adjoins an outdoor area—a terrace or courtyard—which in turn opens to the larger grounds. Formerly part of a ranch, the property is planted with mature fruit trees, among them plum, orange and fig, and an abundance of lavender, rosemary and flowering sage.

The house is no longer exactly as Abell drew it. At some point, a courtyard adjacent to the living room was covered with a skylight and enclosed, nearly doubling the space. As a tenant, Blake—who often spends her time imaginatively lifting ceilings and altering walls—was naturally limited in the changes she could make to the structure of the house, although the owner did allow her to add a bath and closet to one of the studios. "I found a fabulous old tub and a sink with chrome legs," she explains. "I wanted the bath to have the look of a New York athletic club—half modern, half old-fashioned."

Reordering the spaces to suit the couple's needs was Blake's chief way of adapting the house. Once the bath and closet were added, she turned one of the studios into the master bedroom and used the other as a storage and sitting room. Already fitted with shelves and a sliding ladder, one of the artist's closets was kept open and transformed into a library. The former entrance to the studios became a reading and television room. The master bedroom was reinvented



"The master bedroom was once one of the studios, and it has high ceilings, a skylight and huge closets for storing artworks," says Blake. An Amish diamond-in-a-square quilt is displayed behind the bed, whose headboard was fashioned from an 18th-century armoire door. The stripped carousel horse is circa 1930. Elsewhere are a star quilt and a circa 1920 birdhouse.

as a guest bedroom, and a secondary bedroom became an office. "It's a remarkably versatile house," Blake observes. "It's dramatic and comfortable at the same time."

The designer's collection of primitive furniture and folk art took on new life in rooms finished with such simple raw materials as poured concrete floors and walls made of either plain white plaster or cement molded with boards, which give the impression of wood grain. "I've learned a lot from this house and the one I lived in previously," Blake says. "I used to match my interiors to the architecture. Now I understand that contrast can be much more rewarding. Also, I'm someone who dislikes clutter, and it's easier to pare down in an environment where the architecture has so much interest."

Thornton Abell has influenced the house Blake is now renovating in Malibu Colony. "It is, I hope, turning into a great studiolike space. I'm designing open rooms and using industrial windows and rough materials." Has the resolute easterner finally put down roots—at least aesthetic ones—in the West? "You know, I always thought I'd go home one day, but there are certain things I'd miss about California: the climate; the space and the light; my friends, of course." The designer pauses. "As it turns out," she says, "I've drawn on the best of two worlds. Maybe I've become something of a hybrid after all." □





IRA VON FÜRSTENBERG ON THE RIGHT BANK

AN INTIMATE PARIS SUITE FIT FOR A PRINCESS

INTERIOR DESIGN BY RACHEL LAURENT
TEXT BY CHARLOTTE AILLAUD
PHOTOGRAPHY BY MARINA FAUST

A hotel near the Parc Monceau is the Paris residence of Princess Ira von Fürstenberg (above), who worked with designer Rachel Laurent on the interiors of a small suite there. "I already had most of the furniture and many of the objects," she explains. "Usually I only stay here a few days at a time, so I wanted it to be warm and comfortable." OPPOSITE: Victorian illustrations make up the English scrap screen in the salon. Gabrielle de Chouberski painted the Greek-key design.

THE PARIS RESIDENCE of Princess Ira von Fürstenberg perfectly reflects her taste for refined detail. At the same time, the apartment—a small suite in a Right Bank hotel—provides a welcome respite from her travels. Born in Rome, raised in Italy, Switzerland and England, she journeys from city to city visiting friends and relatives, staying a few days, sometimes only a few hours. "I live out of suitcases," she says. "My maid is constantly packing and unpacking—she's resigned to perpetual motion now."

The princess is the daughter of the late Prince Tassilo von Fürstenberg, scion of an aristocratic Austrian family, and Clara Agnelli, sister of Italian industrialist Gianni Agnelli. Her childhood was spent in Italian palazzi and in the great houses around Salzburg, many of which still belong to members of her family.

Working with French designer Rachel Laurent, Ira von Fürstenberg has assembled some of her favorite things in her apartment in Paris. A nineteenth-century scrap screen from England—which is composed of images of Victorian ladies interspersed with flowers—unfolds in a corner of the salon. A marble-mounted Biedermeier clock stands atop a Biedermeier semainier in the bedroom, while a side table nearby holds an array of finely sculpted and painted nineteenth-century bronzes from Vienna. On her writing table are tartan-covered boxes and a bottle from Scotland. "I'm writing a book about the boxes," she says. "They're beautiful and incredibly varied. But they've become harder and harder to find."

Ira von Fürstenberg's principal residence—if there is such a thing—is a small house in London, though for years she kept a nineteenth-century villa in Geneva (see *Architectural Digest*, December 1981). "Life is lovely in London, but I'm not sure it's where I want to spend the rest of my life. I love visiting the antiques shops and looking for furniture—especially Directoire pieces. London is a city for wandering about in, but I scarcely have time to wander these days.

"I've just completed a series of documentaries for German television on





OPPOSITE: A French figural clock from the end of the 18th century stands on an 18th-century marble-topped violet wood commode in the salon, where a plaid fabric is on the walls. The flower prints are Austrian. The rug was acquired in London.

Her childhood was spent in Italian palazzi and around Salzburg.

ABOVE: What the princess calls her *"objets uniques"*—pieces she has crafted using semiprecious stones—line her writing table. There she plans such charitable events as a ball in memory of the duke and duchess of Windsor. The tartan objects are Scottish.

the royal families of Europe, using archives and historical records. My dream is to interview princely families all over the world." The princess herself is fluent in four languages, and her family ties make her a natural choice to explore the royal life.

But there are other worlds that interest her. In the 1960s, for example, she pursued an acting career in Italy. "I've been in films and I loved it, but I'm changing. I now find television more intriguing than film." She has also operated a public relations firm for several years.

"For two years in a row I organized a ball at Biarritz in memory of the Windsors. I worked with Guy d'Arcangues. The ball benefited the Pasteur Institute, to which the duchess of Windsor bequeathed her jewelry."

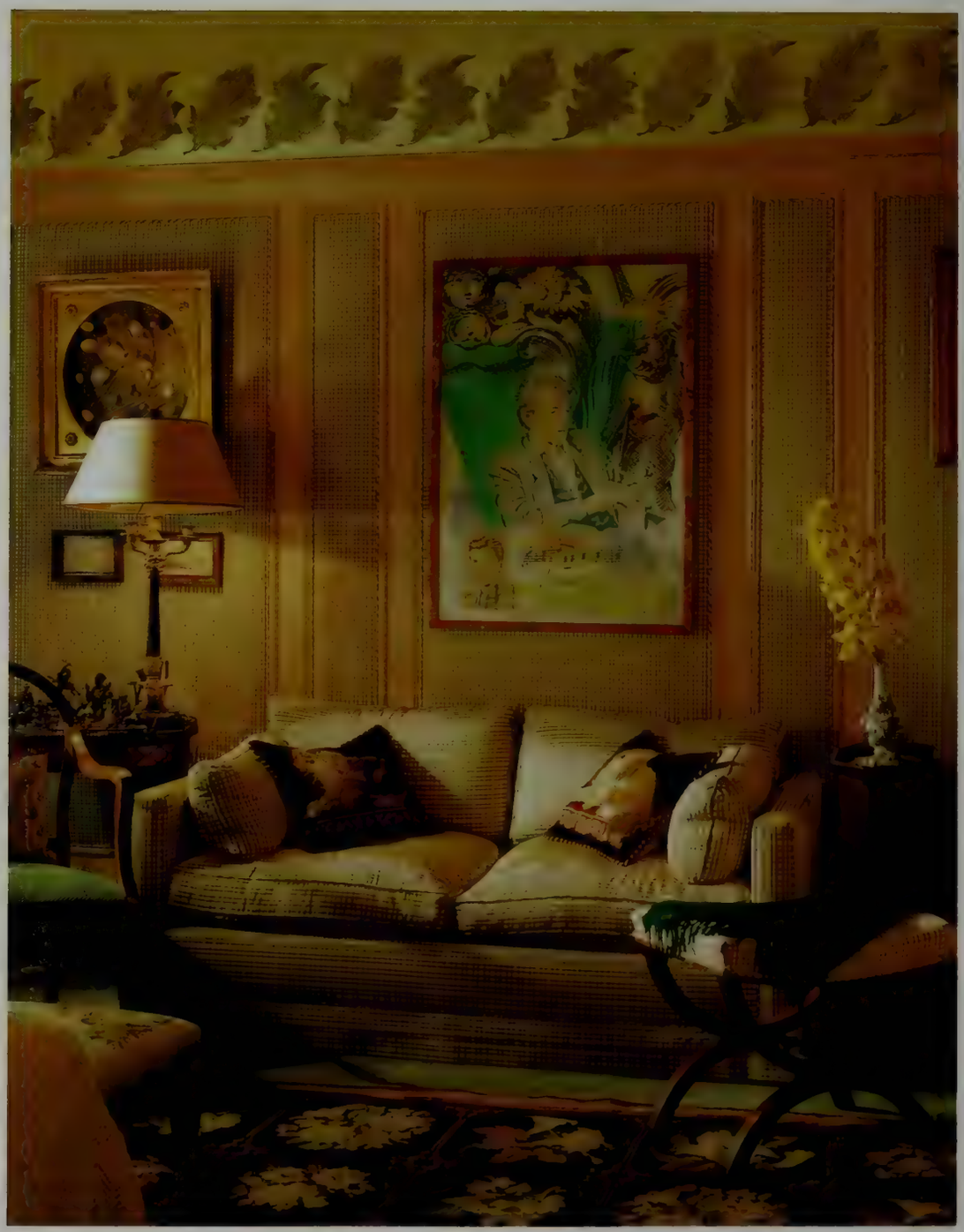
The ball was a huge success. Some three hundred people—from all over the world—gathered at the Hôtel du Palais, which was once the summer residence of Empress Eugénie.

"I'm planning another ball like that at Biarritz. I like the idea of returning the town to its former prestige—if only for a weekend. The duke and duchess of Windsor went to the Hôtel du Palais every year, and the social scene there was really dazzling."

The princess sometimes wonders if she'll ever have a permanent residence. One of her two sons from her first marriage, to Prince Alfonso von Hohenlohe, lives in the United States, and she finds California appealing.

"I also adore Tangier and all the exotic people there," she says. "And sometimes I toy with the idea of living in Rome. Then I wonder if in the end I'm not quite meant to stay in one place." □

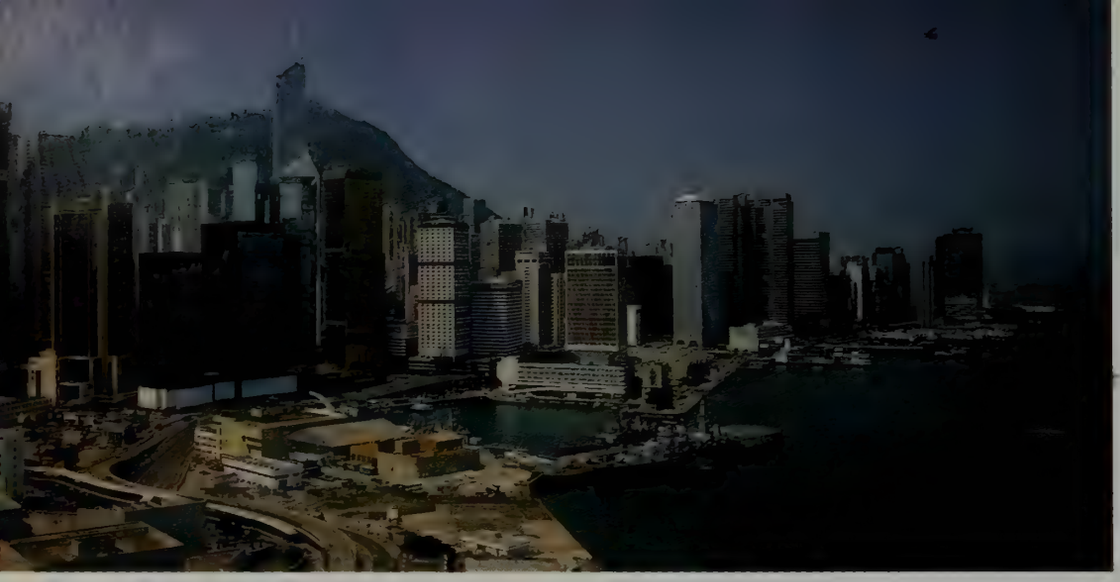
There are other worlds that interest her. "I've been in films and I loved it. I now find television more intriguing."



ABOVE: Displayed in the bedroom is Douglas Johnson's portrait of the princess's late father, Prince Tassilo von Fürstenberg. On the table at left is a collection of 19th-century Viennese painted bronzes. Gabrielle de Chouberski painted the leaf frieze. The rug and the needlepoint pillows are from London.

"I lived in this hotel for ten years before I decided to fix up an apartment here," says von Fürstenberg, whose main residence is in London. OPPOSITE: Biedermeier cabinets flank the bed, which is spread with a bedcovering from Italy.





Tai Fu Tai, a richly embellished house located in Hong Kong's Yuen Long district, was built in 1866 by merchant and philanthropist Man Chung-luen and typifies a Qing Dynasty nobleman's dwelling. Its recent restoration has been lauded as a landmark in efforts to preserve traditional Chinese architecture. BELOW: The boat-shaped roof ridge above clay roll tiles features exquisite Shiwan ceramic figurines and polychrome plaster moldings; on the lower eaves, a sculptured ceramic frieze depicts a folkloric tale.

HISTORIC HOUSES: TAI FU TAI

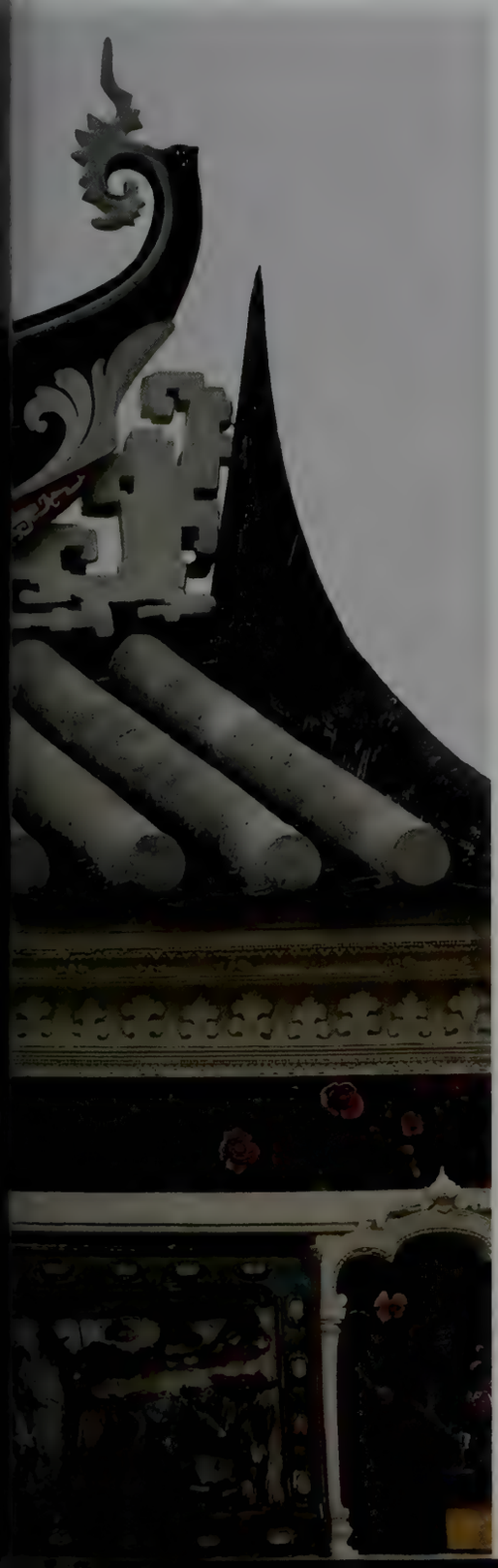
RESTORING A QING DYNASTY NOBLEMAN'S RESIDENCE IN HONG KONG

TEXT BY CAROL LUTFY PHOTOGRAPHY BY JAIME ARDILES-ARCE





RIGHT: The gold-painted characters over the recessed granite-framed entrance read Tai Fu Tai (Important Person's Residence). As wind was considered an ill influence and for security reasons, there are few windows in the compound. Ventilation and light are gained through the central courtyard. OPPOSITE: Hong Kong's Central District occupies a "lucky" position—with a hill behind and water in front—in fêng shui, ancient principles of siting and the forces of nature that were applied to Tai Fu Tai.



NOBODY KNOWS FOR SURE how it happened, but Man Chung-luen, a humble, hardworking farmer from the district of San Tin, in what is now Hong Kong's New Territories, woke up a rich man one day. Some believe that voices in a dream revealed the site of a treasure chest buried in the hills nearby. Others say that he accidentally stumbled upon a stash of gold hidden by Chinese fleeing south during the Taiping rebellion. Still others suggest that after amassing a secret fortune by disreputable means, Man concocted these tales as a carefully conceived cover-up.

Whatever the case, it is clear that having become rich overnight, Man Chung-luen was determined not only to stay rich but to share his fortune with his fellow villagers. He promptly invested in a peanut-oil processing plant and prospered. He took two wives and fathered seven sons. He also built roads and bridges throughout the San Tin area while offering additional financial support to his village of Wing Ping Tsuen. His skills as a merchant and generosity as a philanthropist were exceptional for the time. So exceptional, in fact, that the Qing emperor bestowed Man with the title of *tai fu*, or important person, in the early 1860s.

Man responded to the honor by commissioning the finest craftsmen, carvers and artists of the day to make a home worthy of his new status. In 1866 they completed Tai Fu Tai (Important Person's Residence), a stately seventeen-room mansion that offsets the austerity of traditional Chinese architecture with a dizzying array of decorative embellishments. Its story, like that of the provincial Chinese family who lived there, is as much a product of folklore as of documented fact.

Sited on spacious walled grounds with a lychee, longan and citrus orchard to its rear, Tai Fu Tai is an excellent example of a traditional Chinese dwelling of the scholar-gentleman class. Acclaimed as one of the most elegant buildings in the New Territories, it was declared a historic and architectural landmark in 1987. Its restoration one year later has been lauded as one of the most successful efforts of its kind in Hong Kong.

The mansion is built according to *sze-hop-yuen*, a popular courtyard-style layout that maximized practical benefits like daylight, privacy and security. One of its few romantic features is a peaceful "poetry garden" inside a walled courtyard where Man may have spent his quieter moments and where his sons received their education. (This was eventually used as a gym when the threat of pirates obliged one son to study kung fu.)

Architecturally, Tai Fu Tai adheres to principles of symmetry, balance, formality and simplicity—traditional Chinese design elements derived from Confucian thought—which give the structure unusual aesthetic flexibility. The windowless green brick-and-granite façade, for instance, offers an ideal contrast to the hundreds of breathtaking ceramic figurines adorning the boat-shaped ridge. Produced at



At the base of the columns in the central courtyard is a *dung tung*, or second door, believed to prevent evil spirits from approaching the main hall beyond. Two ceremonial plaques above the main hall are engraved with Chinese and Manchu characters, the only known examples of the combination.

INSET: The main hall facing the central courtyard is defined by a timber-grille archway designed to frame a view, a Chinese decorative effect often used in building. The eaves board under the roof is carved with a variety of auspicious Chinese motifs that symbolize luck, wealth and longevity.

the renowned Shiwan kiln in Kwangtung, the figures depict the struggles of popular heroes and heroines in Chinese history and are the house's most remarkable feature. Their quality is so extraordinary that the color hardly seems faded even after 125 years.

Inside, too, stark structural simplicity is a perfect backdrop for an explosion of ornamental extravagance. Tai Fu Tai contains sixty carved screen doors, four fretwork screens and eight carved eaves boards, all painted in vibrant colors. Its monochrome and polychrome plaster moldings feature thousands of intricate auspicious Chinese symbols, from unicorns and lions to plum blossoms and peonies. And its blue, yellow and white wall murals chronicle the life and travels of Man Chung-luen. Two delicate Italianate floral plaster moldings set above scalloped fanlights, meanwhile, reveal a fondness for Western culture.

Indeed, among its many charms, the residence possesses an exotic blend of European and Chinese elements that was fashionable in Hong Kong in the mid- to late nineteenth century. "The magic of the structure is that East meets West in it. Nowhere else in the world do cultures coexist architecturally in quite the same way," says Sair-ling Lam, the York University–educated conservation architect who supervised its restoration.

The Antiquities and Monuments Office of Hong Kong first approached the Man family about restoring the residence in 1979. In exchange for landmark status—which necessitates development restrictions—they were offered another plot of land. They declined. But after eight years of persistent government inquiries, Ming Man and Yeun-po Man, half-brothers and descendants of Man Chung-luen, finally changed their minds. "This was well before there was a consciousness about preserving heritage here," Lam recalls. "So their consent represented a giant leap for the cause of restoration."

The brothers' decision to restore Tai Fu Tai also represented a personal nod to their ancestors' role in local history.

continued on page 218



ABOVE: A bedroom balcony overlooks the double-height main hall, used as both a living room and an ancestral worshiping area. In Chinese architecture, the primary roof ridge beam was usually painted red; a favorable date for its installation had to be determined by a geomancer, thereby commencing the roof work.

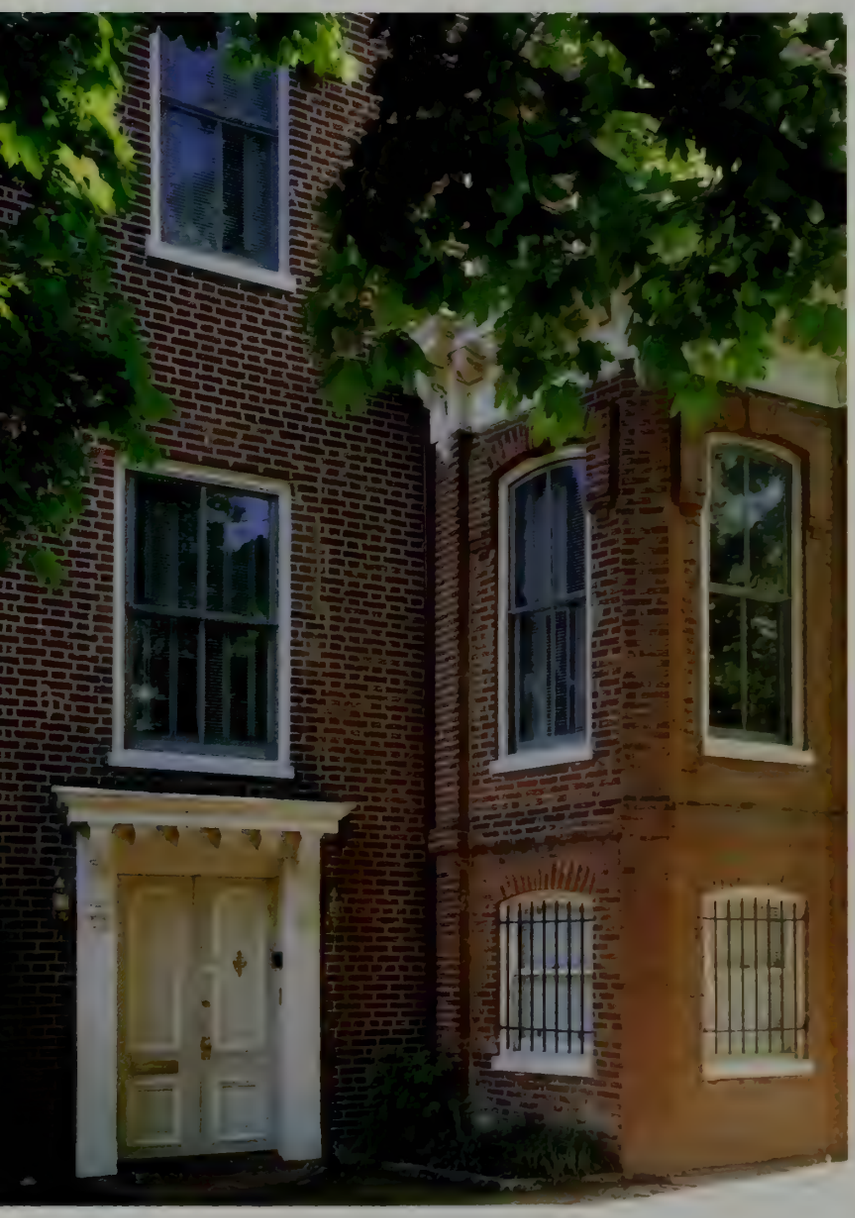


ABOVE: A moongate—a circular opening—was cut out of the brick wall of one of the chambers during the Japanese occupation in World War II, when the building served as an interrogation center. Carved panel doors inside are decorated with bats, vases and flowers, images thought to portend well-being and prosperity.

GEORGETOWN WITH ENGLISH

A WASHINGTON FAMILY'S 19TH-CENTURY TOWN HOUSE SEES THE LIGHT

INTERIOR DESIGN BY ANTHONY P. BROWNE ARCHITECTURE BY DAVID COX OF KRESSCOX ASSOCIATES
TEXT BY SUSAN MARY ALSOP PHOTOGRAPHY BY BRUCE KATZ



"We wanted to pay a lot of respect to the original historical form, especially for the exterior," says architect David Cox of KressCox Associates, who worked with interior designer Anthony P. Browne to remodel a Washington, D.C., couple's 19th-century town house. LEFT: The asymmetric brick façade includes a two-story bay.

THE STREET IS ONE of the loveliest in Georgetown. A few hundred yards away are the tall, embracing spires of Georgetown University, and the brick houses across the street are among the finest examples of Federal architecture in Washington. But this particular nineteenth-century town house, owned by a prominent Washington couple, had had its share of bad luck.

"I always say 'Federal/Victorian' when I'm asked for an architectural description," says the wife. "But you know, this side of the block is called Burnt Row, because in the nineteenth century there was a terrible fire here. Our house was badly damaged, but happily, most of the mantelpieces were spared." She is a lawyer, her husband a business executive; they brought up two children in the house as it was and then, just a few years ago, decided that the time had come for a complete renovation. They moved out for a year while Anthony P. Browne, the British interior designer based in Washington, D.C., and David Cox of the architectural firm KressCox Associates took over.

David Cox will never forget his first view of the task that lay before him. "It's a four-story house, the highest on the block, but it looked like a boardinghouse, and structurally it was a disaster. And so dark. You went from the street into a dim little hall, then up a flight of stairs, and still there didn't seem to be any light anywhere."

Today the entrance hall is still small, but it is cheerful, with its flagging of blue Pennsylvania stone and sunshine flooding in from an upper-story skylight.

Cox and Browne agreed that their principal goal was to bring light into the rooms.

OPPOSITE: With the addition of the sunroom, with its 40-foot skylight, "we changed the flow and the function of the house," says Browne. *Boats at Finistère, France* by Walter Griffin is mounted above an 18th-century English mahogany drop-leaf table and a 19th-century Hitchcock-style chair. The lithograph is by André Brasilier.





Browne and Cox formed a harmonious team. Once Cox had shored up the sagging walls, repointed the masonry, replaced all the windows, built a new kitchen and new baths and replaced the outside trim and moldings, the house was no longer a "structural disaster," and he and Browne agreed that their principal goal was to bring light into the rooms on the second, or main, floor. These consist of a living room giving onto the street, a library and a dining room that opens onto the back garden, facing south.

Browne's suggestion was inspired: Cox added a sunroom, forty feet long with a triangular skylight, which gives the space a sense of being outdoors. As in the other main rooms, the designer created wide entrances adorned with Doric columns. French doors were built into the end of the room, from which steps lead down into the garden. Besides providing much-needed daylight, the sunroom permits easy circulation throughout the whole floor and is especially useful when the owners host large parties.

Anthony Browne can, and often does, design houses that have none of the "English look" for which he is famous, but

"I love how Anthony created a profusion of color—it's like being in a garden," says the wife. ABOVE: The George III giltwood mirror above the living room mantel is echoed by an early-19th-century American tabernacle mirror in the library, at left. English wheelback side chairs bracket the Regency mahogany sofa table, foreground.

The colors Browne used on the walls are luminous and warm; his painted ceilings enhance them.

"It's still a narrow, vertical house, but now it accommodates everything we need to do in a gracious and livable way," says the husband. OPPOSITE: Browne's English sensibility is reflected in the medley of fabrics in the living room. Two Sheraton-style chairs are arranged with a sofa by the bay window, a favorite reading spot.





he is happy when his clients share his affection for English furniture and fabrics. In this case, he had two clients who in matters of taste are true Anglophiles. Much of the upholstered furniture was made in England, as were the warm, heavily lined flower-filled chintz draperies. In the living room, an especially felicitous arrangement in the bay window holds the favorite armchair of the husband, who likes to read there when sun fills the street below.

The colors Browne used on the walls are luminous and warm; his painted ceilings enhance them. There is nothing he hates so much as cold white ceilings. The furniture is mainly Georgian, unobtrusively accented with Aubusson carpets. The dining room is a small triumph, for it had no windows when Cox and Browne began, nor a fireplace. One advantage they had was that the ceilings on the main floor are nearly eleven feet high, so the two windows that now illuminate the dining room are tall ones that look down on the little garden in the back. As in the rest of the house, there were no moldings, chair rails or baseboards. Looking at these architectural details today, one feels that they must have been there since the days when Georgetown was still a Maryland village and John Quincy Adams might have dropped by for tea. □

BELOW: Greek Revival–style woodwork enhances the library's classical tone. The painting is early-20th-century American. Stripe and sofa fabric, Colefax and Fowler.

"We lived in the house for nearly twenty years, so we knew what we wanted to change," says the husband. ABOVE: A marble mantelpiece and French windows were added to the dining room, where one wall opens onto the sunroom. *Mrs. Perkins* by Charles H. Woodbury hangs over Staffordshire plates. Sheraton-style chairs surround the 19th-century English table.





"The clients are inclined to accumulate things gradually, and what has evolved is essentially a city house with English ambiance," says Browne. ABOVE: The fireplace in the master bedroom is accented by an English Adamesque mirror and an American silver centerpiece. The mahogany bench at the foot of the bed is Regency style. Bed and drapery chintz from Colefax and Fowler.

ART: NEO-IMPRESSIONIST PAINTINGS

LYRICAL COMPOSITIONS IN THE POINTILLIST STYLE FUSE SCIENCE AND BEAUTY

TEXT BY CHRISTOPHER FINCH



BELOW: *Lagny, le Pont de Fer sur la Marne*, Maximilien Luce, 1889. Oil on canvas; 19¾" x 24". The Seine in its seasonal variations was a favored subject of Luce's. Upon Paul Signac's death in 1935, Luce became president of the Société des Artistes Indépendants, which was the main avenue for showing avant-garde works rejected by the academic salons. Richard Green, London.



BY 1886, WHEN THE eighth and final exhibition of the Impressionist group was staged, sophisticated Parisian viewers were no longer shocked by the innovations of painters like Monet and Renoir. The novelties of the 1870s were being absorbed into the mainstream, and a number of the original Impressionists—including Monet and Renoir—refused to participate in this last group outing, as if they had outgrown such cliquish activity and they wished to put scandal behind them.

The 1886 show had its full share of scandal, however, and at least one of Impressionism's founding fathers was involved. This was Camille Pissarro, who, instead of accepting a place of honor beside Degas, Berthe Morisot and other established figures, insisted that his works be hung in a back room with those of his son Lucien and two newcomers to the group—Paul Signac and Georges Seurat. It was this back room that became the focus of attention for visitors to the rented suite at the Maison Dorée on the rue Laffitte. The paintings hung there were subjected to the same kind of ridicule that had greeted the work of Monet, Renoir, Degas, Sisley and the rest at the first Impressionist exhibition twelve years earlier. Gawkers stood in front of Seurat's *Sunday Afternoon on the Island of La Grande Jatte* and laughed out loud.

La Grande Jatte provoked hilarity and outrage because it was made up of thousands of tiny dots of color, organized according to what Seurat claimed were scientific principles. Moreover, all the other paintings in the room were also made up of thou-



ABOVE: *Saint-Tropez, le Port au Soleil Couchant*, Paul Signac, 1892. Oil on canvas; 25¾" x 31⅞". A painting executed in his masterful Pointillist technique commemorates the 1892 arrival of Signac in St.-Tropez. Signac, who together with Georges Seurat was the founder and theorist behind Neo-Impressionism, expounded the group's objective to create paintings "in pure, separate and balanced colors, which were mixed optically according to a reasoned method." Sotheby's, New York.



sands of dots of color, and the consequence of all this was that the impact of the new method of painting was so overwhelming to gallery-goers that even those accustomed to the ambitions of the avant-garde had difficulty, at first, in differentiating between the work of one painter and another, failing to see that the monumental serenity of Seurat's art was quite different from, for example, the enthusiasm of Signac's. For the most part, visitors to that back room felt that these artists had given up their individuality in exchange for a pseudo-objectivity based on dubious science.

Among those visitors was Theodore Robinson, one of Monet's American disciples, who dismissed the work of Seurat and the others as "fly speck or dot *facture*." Kinder observers called the technique Pointillism, although Seurat and his followers preferred to think of themselves as "divisionists." It was the sympathetic and perceptive critic Félix Fénéon who, in 1887,



TOP: *Paysage*, Henri Edmond Cross, circa 1907. Watercolor on paper; 9¾" x 14⅞". While he maintained the Neo-Impressionist's emphasis on pure and expressive color, Cross employed a looser interpretation of the movement's scientific methods, with narrow brushstrokes replacing the customary dots. ABOVE: *La Vallée*, Hippolyte Petitjean, circa 1890. Watercolor on canvas; 12¾" x 20". Recognized as one of the best draftsmen of his day, Petitjean is known as well for his oeuvre as a landscapist. Beginning in 1886, Petitjean adopted and remained true to the divisionist style that would define all of his watercolors. Both, J. P. L. Fine Arts, London.

The monumental serenity of Seurat's art was quite different from, for example, the enthusiasm of Signac's.

first applied the term *Neo-Impressionism* to their work. It was Fénéon too who first accurately described their style in publications such as *La Vogue* and *La Revue Blanche*.

The acknowledged leader of the Neo-Impressionists, Seurat claimed that he had been searching for a systematic method of using color to create form since he was sixteen years old. He was impressed by the intuitive way in which the original Impressionists had used juxtapositions of color, and he found inspiration too in Delacroix's palette, in which dabs of pure color were sometimes used side by side to produce dramatic chromatic effects. But Seurat wanted to rationalize all this, and so he eagerly read scientific treatises that touched on the nature of optics and color, being especially struck by the theories of Michel-Eugène Chevreul, a distinguished chemist and theorist who at one time had been director of dyeing at the Gobelins tapestry factory.

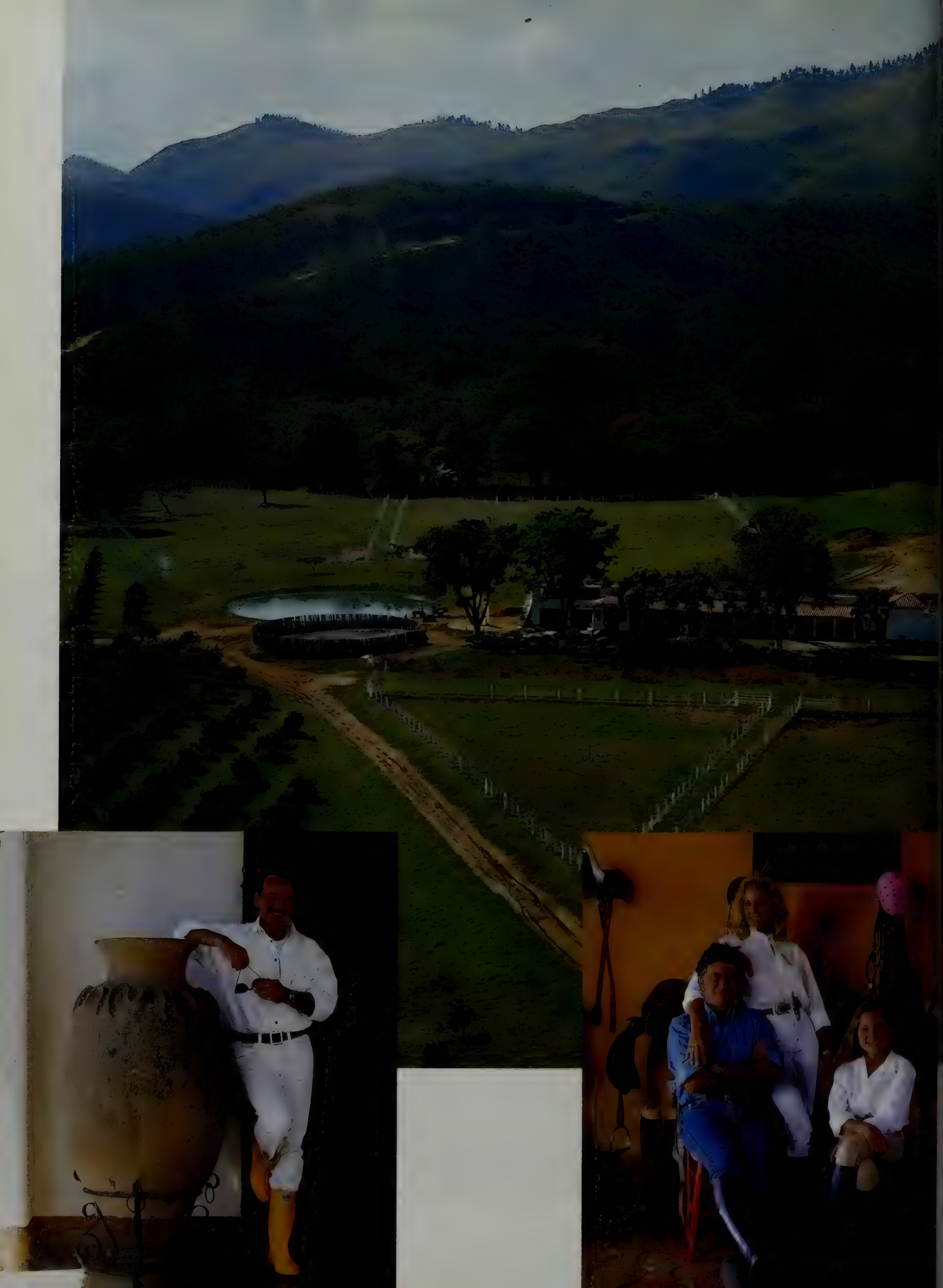
The outcome of Seurat's studies and experiments was an organized system of building images from aggregations of dots that permitted colors to be mixed by the eye of the viewer rather than on the palette. Dots representing local color were modified by others representing the impact of direct light or reflected light, and everything was governed by a strict adherence to the laws of complementary colors.

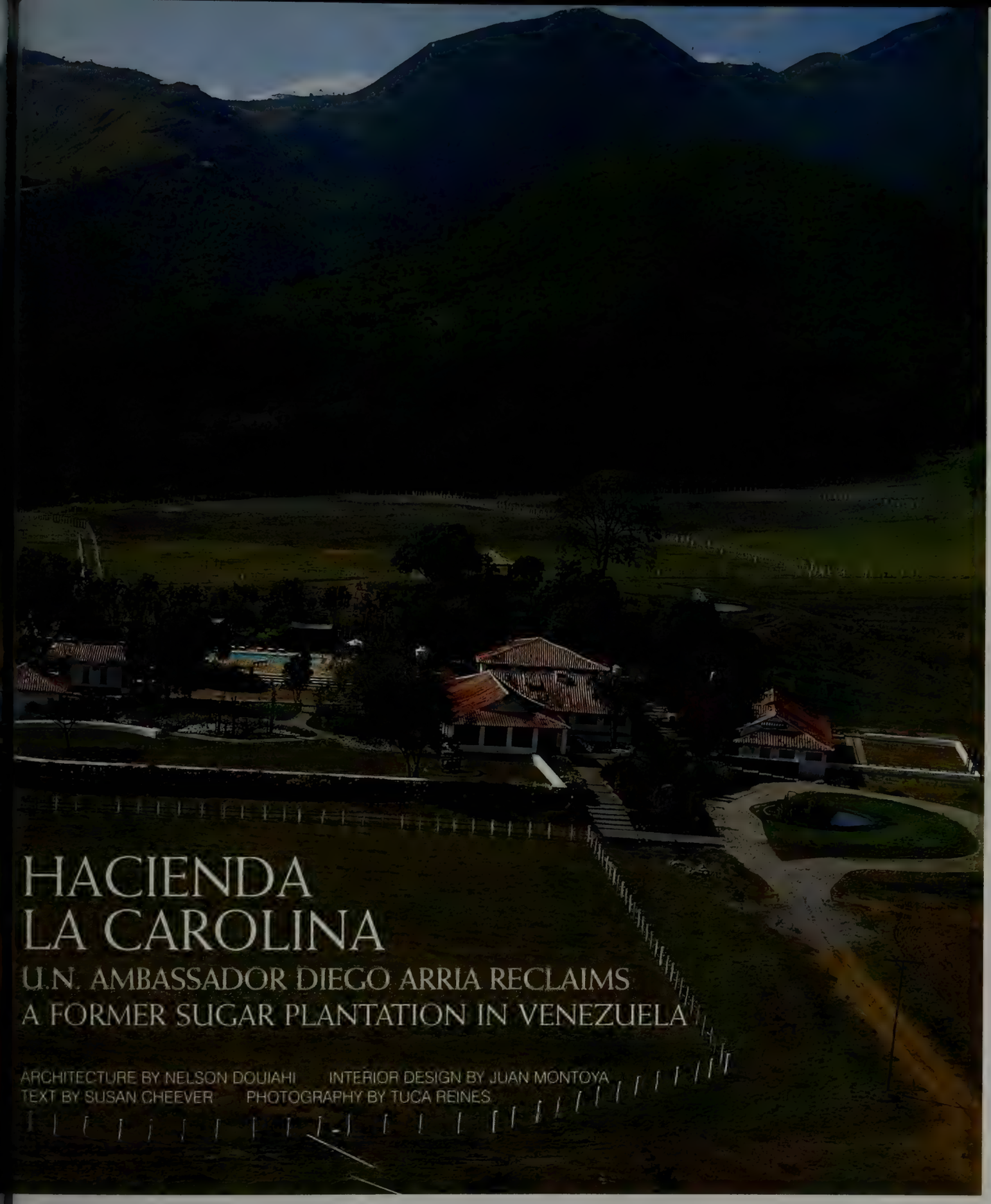
If most contemporary observers found this absurd, others found it fascinating and challenging, and in retrospect it is easy to see how the aims of Neo-Impressionism fit in with advanced French cultural attitudes of the period. Flaubert had predicted some years earlier that art would be more and more influenced by science, and this opinion had become something of a commonplace. The work of Seurat, Signac and the two Pissarros seemed to bear it out, and within a year of the 1886 exhibition at the Maison Dorée they had aquired a number of new disciples, including Charles Angrand, Albert Dubois-Pillet, Louis Hayet, Maximilien Luce, Léo Gausson and Henri-Edmond Cross.

continued on page 216

View of The Hague, Frits Maris, circa 1905. Oil on canvas; 32" x 53⅜". Maris was a member of a leading 19th-century Dutch family of artist-painters, which included his famous uncles Jacob, Matthias and Willem Maris. After studying at the Hague Academy, Maris received instruction from Dutch painter Jan Toorop, whose influence can be seen in Maris's luminous Pointillist style. Borzo Kunsthandel, 's-Hertogenbosch, The Netherlands.







HACIENDA LA CAROLINA

U.N. AMBASSADOR DIEGO ARRIA RECLAIMS A FORMER SUGAR PLANTATION IN VENEZUELA

ARCHITECTURE BY NELSON DOUIAHI INTERIOR DESIGN BY JUAN MONTOYA
TEXT BY SUSAN CHEEVER PHOTOGRAPHY BY TUCA REINES

A 19th-century sugarcane and coffee plantation outside Caracas was transformed into a country residence for Venezuela's ambassador to the United Nations, Diego Arria (opposite right, with his wife, María Eugenia, and her daughter, Karina). "Hacienda La Carolina is a nostalgic trip to a time when Venezuela was a rural nation," he says.

ABOVE: Colombian-born New York designer Juan Montoya (opposite left) was charged with the creation of La Carolina. He converted two crumbling buildings on the property into living spaces and, working with Caracas architect Nelson Douiahi, added a guest wing, a chapel, a tack room and stables for horses bred by the Arrias.



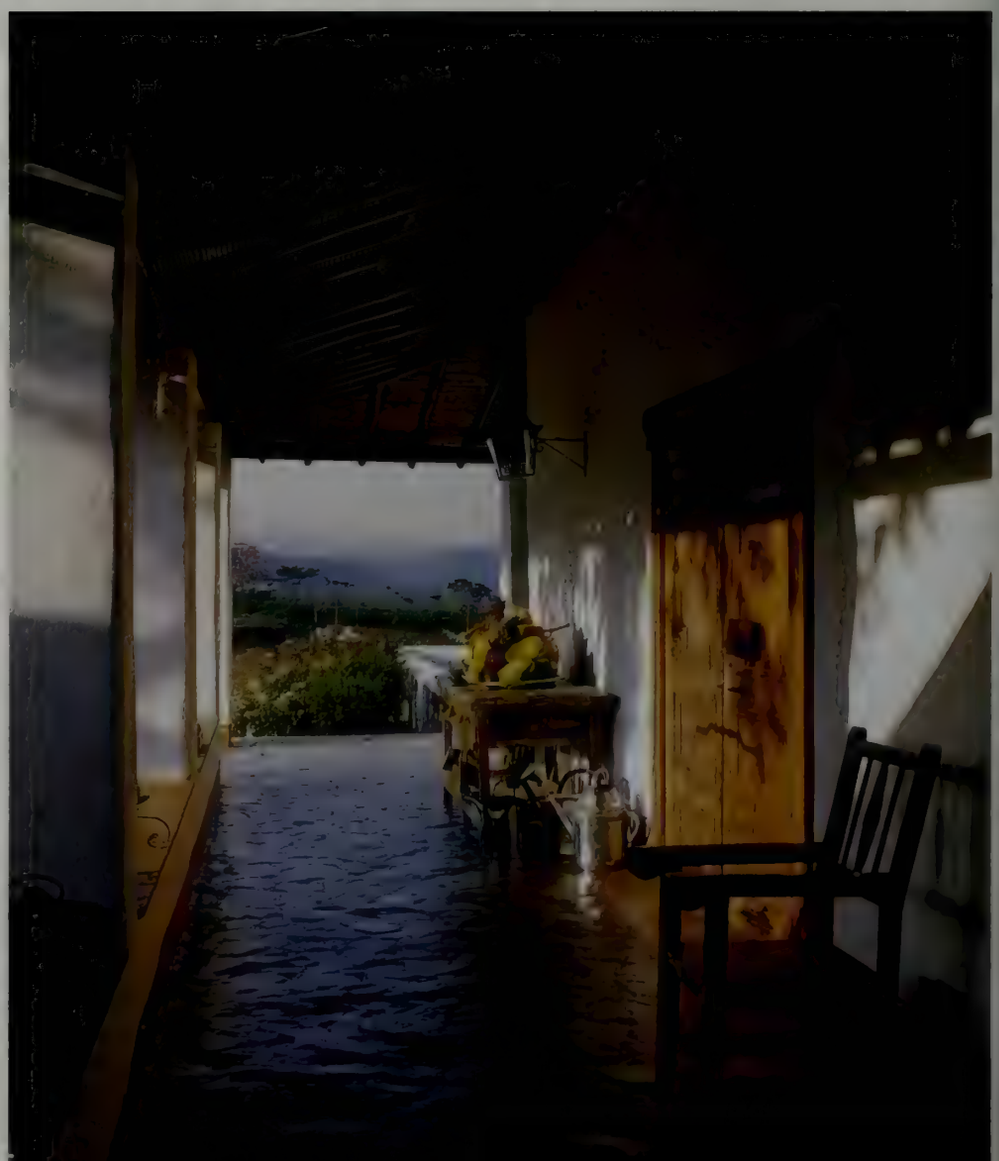
"I wanted to design a house that would conform to the natural setting and be in keeping with the style of the existing buildings," Montoya says. ABOVE: Karina plays with one of the family's Labradors off the living area. The clay pots are Venezuelan.

"REMODELING LA CAROLINA was a labor of love," says Diego Arria, Venezuela's ambassador to the United Nations. "It was a gamble on the future of our country and a symbol that we will be there for keeps." It took two years of equal parts labor and love to turn a derelict plantation on the Venezuelan savanna into a tropical retreat that has become both a spiritual center and an emblem of a national homeland for Arria and his wife, María Eugenia. "We saw farms in many parts of the world," says Arria, an economist and a former governor of Caracas. "We realized that a farm is a major commitment, and we agreed that such a commitment could only take place in Venezuela."

Originally established in 1852 in the northern state of Yaracuy, the property—about a hundred and fifty miles from Caracas—had once been a thriving sugarcane and coffee plantation. But with the discovery of oil in the 1920s, the country's agricultural economy collapsed. As Venezuela became the Texas of South America, native crafts languished and imports flourished. "For forty years Venezuelans were totally dedicated to living the good life," remarks New York designer Juan Montoya, who supervised the project. "And many of the farms fell into disrepair."

By the time the Arrias first saw the property in 1989, all that was left were two crumbling structures with collapsed roofs and a tiled courtyard used for drying coffee beans. Still, it encompassed a thousand acres where

BELOW: The veranda at the entrance to the main house doubles as a sitting area with views to the mountains that ring the property. Montoya found the antique doors and the *tocinera*, or kitchen worktable, in Colombia. Metal lanterns were custom made.





Ceiling fans cool the living room, a soaring space in a structure that originally housed the plantation workers. "It was a shambles," says Montoya, who added sisal rugs, locally made clay floor tiles and a ceiling of bamboo *latillas*. Pre-Columbian and terra-cotta pots are from the Arrijas' collection. Painting at left is from Cuzco. Low table is Colombian. Clarence House floral fabric.



Antique blue-and-white plates the couple have gathered on their travels adorn the stove hood in the breakfast room, once the plantation kitchen. María Eugenia Arria executed the painted designs around the room and the wood-burning stove, which holds various pieces including a colonial Brazilian bowl. Decorative tiles are Mexican.



ABOVE: Leather ties secure the rafter supports in the tack room, which is also a billiards room. A hunting scene from England is above the sofa. Montoya designed the light fixture over the antique pool table.

BELOW: A trophy won by one of the couple's Appaloosas is set beside an English chair in the tack room. "We wanted it to have a warm, rustic feel," notes Montoya. Saddles are both contemporary and antique.



orchids and bougainvillea grew wild, canaries and parrots perched in the palms and dozens of brooks bisected the lush jungle overgrowth.

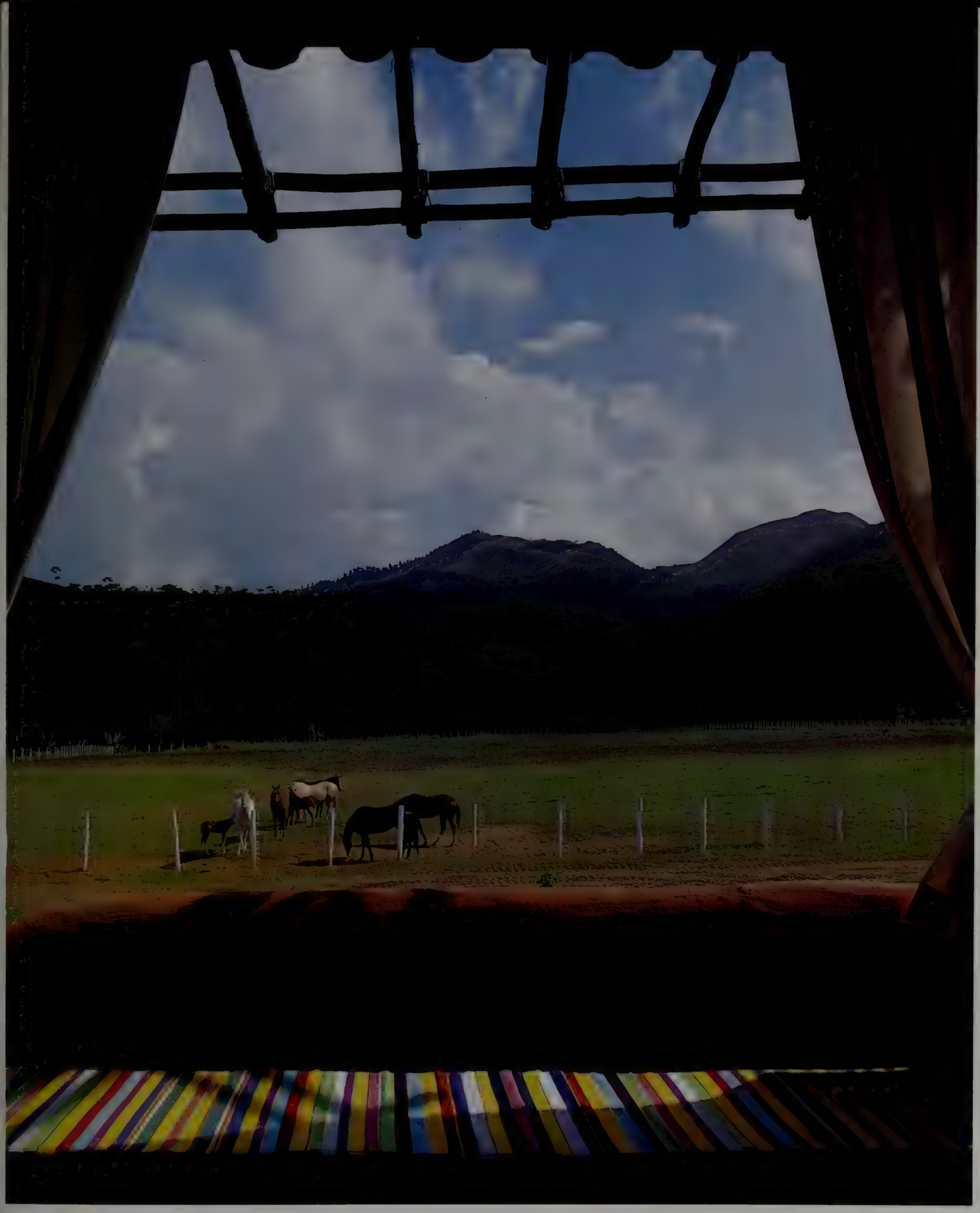
The first step in creating Hacienda La Carolina—named after Diego Arria's daughter, Carolina, who was killed in an automobile accident—was to restore the two dilapidated structures and erect four new buildings around a central courtyard. "It was meant to be like a small town," explains Montoya, "with a plaza, a chapel, a guest wing and some outbuildings that would serve as the tack room and stables." With the help of Caracas architect Nelson Douiahi, Montoya devised the new buildings and rehabilitated the old ones. There were, however, problems with converting a plantation into a residence. "It wasn't planned as a house," the designer points out. "The spaces are enormous."

Out of a structure once used by the plantation workers, Montoya and Douiahi designed a living room, dining room and breakfast room. The living room—a long, high-ceilinged space—was divided into two areas: one for listening to music and the other for reading and talking. A metal daybed is set between the two. "It was hard to make a single atmosphere in this huge room," says Montoya. A collection of pre-Columbian pots is displayed at one end, near a colonial Uruguayan secretary-commode holding an array of decanters, some of which have been in María Eugenia Arria's family for generations. More terra-cotta pots are aligned below a gilt-framed painting of the Virgin Mary from Cuzco.

At first the couple envisioned having a small bedroom in one of the new buildings, but Montoya was convinced that the shed that had been used for storing sugarcane—another vast expanse, with ceilings sixteen feet high—could serve three purposes: as a sitting room, a dressing room and a master bedroom. He persuaded the couple to try sleeping in the unfinished space, and within a week

continued on page 222





OPPOSITE: In the master bedroom, formerly a drying shed for sugarcane, Montoya draped the Venezuelan metal bed with mosquito netting from Colombia. "We pigmented the walls to give them a rich yellow cast," he says. The print fabric is from Brunschwig & Fils.

ABOVE: The gazebo is surrounded by pastures and mountains that are part of the Cordillera de Mérida of the Andes. "It was planned as a sort of welcome room for guests who arrive by plane or helicopter," says Montoya. Drapery and bench fabrics are Colombian.







TOP: A chimney once used in the distillation of aguardiente, a local white rum, rises near the swimming pool, which is fed by a high fountain. Beyond is the tile-roofed master bedroom. ABOVE LEFT: Caracas-based landscape architect Tony Blanco designed the plantings around the property. Lush foliage borders the pool area, which features a pergola where the family enjoys alfresco meals. Lounge chairs are from Brown Jordan. ABOVE RIGHT: Karina and her Appaloosa, Cherokee, beside the stables.

The McCooeys



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ALTHOUGH THE MCCOOEY BROTHERS AND THEIR SISTER
HAVE ALWAYS BEEN REMINDED OF THEIR STRIKING SIMILARITIES,
IT IS THEIR DIFFERENCES THEY HAVE ALWAYS INSISTED ON.
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French Pieces in an East Side Apartment
continued from page 134

happened simultaneously but independently," the owner says. "If the pieces and the art go together, it's not because we coordinated everything."

Once the furniture and the artworks had been assembled, Johnson and Dunnam turned their attention to the setting. This was, they knew, an apartment that wouldn't spring to life until evening—it had to shimmer and glow. Their concerns for the living room, then, were even more about texture than about color.

For the walls, they chose a pewter-leaf tea paper that has a slightly iridescent quality, making it appear to change color with the light. The Venetian blinds were treated with a glaze that blends the colors of the woodwork and the drapery fabric. And they made one architectural change: With a block of gold-veined black marble that had been quarried in the early years of the century, they crafted a streamlined mantel that was in sync with the period furniture. And then, where another designer might

This was, they knew, an apartment that wouldn't spring to life until evening—it had to shimmer.

have just been warming up, Johnson stopped. "I didn't want to overembellish in any way," he explains. "My greatest concern was an attention to detail in the little things—things that affect you when you're in the room."

The couple got the idea. Indeed, they understood it so clearly that it suddenly seemed logical for Johnson to remake the rest of the apartment. Once again, his instinct was for understatement. In the entrance hall, he and Dunnam stripped much of the gilt from the woodwork and rubbed it down, giving it an antique patina; the walls were hand-stenciled in a subtle grid pattern. Originally, the dining

room had been finished in a bright orange; not wanting to start from scratch, they applied a translucent black stipple glaze. Now the dominant shades are tortoiseshell and burnt leather, colors that are warmer and more seductive in the evening. The master bedroom is an equally straightforward space—a functional room that underscores the architectural strengths of the furniture, an eclectic assortment that includes Biedermeier commodes and an armoire,

They stripped much of the gilt from the woodwork, giving it an antique patina.

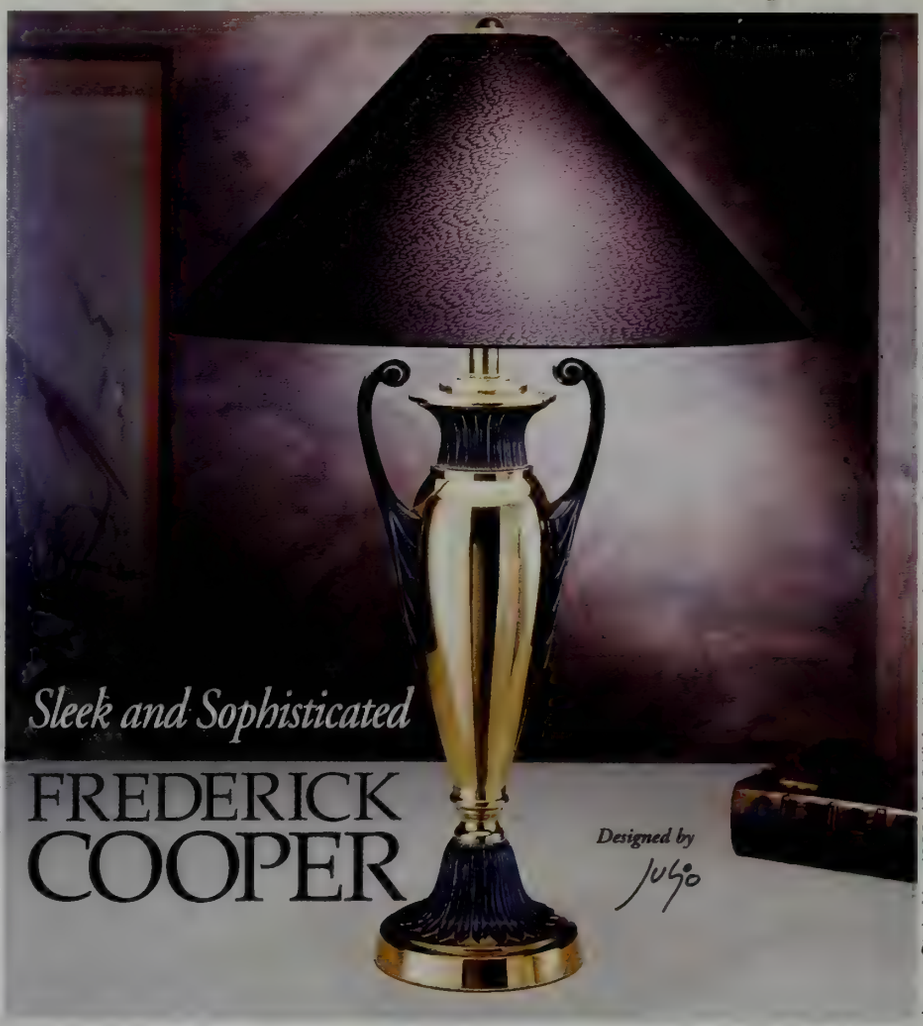
a circa 1925 palm-wood-and-leather side chair designed by Eugène Printz and a pair of circa 1930 gilt-bronze wall appliqués by Jules Leleu.

The appliqués, however, almost didn't make it into the room. Johnson had seen them at a flea market on a trip to Paris, but he didn't feel comfortable buying pieces the couple hadn't looked at. "I decided I'd show them a photograph," the designer recalls. "But by the time I got back to New York, the appliqués had been sold to a dealer in Zurich. It took about ten faxes to track them down."

The newly designed apartment has had an unanticipated effect on the couple, who find themselves staying at home more. "My business is one without many aesthetic pleasures," the owner says. "It's numbers, it's global finance, it's capital flows and trading screens—it's what's happening in the world. And while all that is very interesting, it's also important for me to leave the office and create another dimension in my life. Before, that was art galleries and furniture shops and collecting ideas I'd gathered from my visits to houses in Europe. Now I get the same stimulus just by coming home." □







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Lamp Style No. J022. Ht. 31" Available through interior designers. © 1993
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Log Construction Shapes a Maine Retreat
continued from page 143

shrink, and whenever a shrinking log wall met a nonshrinking partition I took the occasion to repeat a detail," he explains.

Nor did Waltman stint the barn, which functions as a garage and workshop on the first floor and as a studio and guest suite on the second. The studio is connected to the house at the master bedroom level by a catwalk (the house being so long already, it was decided that any house/barn configuration should be broken up). At twelve feet wide and thirty-two feet long, the catwalk feels more like an elevated promenade. From it one can gaze with lazy wonder over the house's rooflines to the island-encrusted bay and open Atlantic. A series of ship's ladders leads to the cupola. "We made a point of being able to get up there—it's a place to go just for the sake of going there," Waltman explains, adding, "All through the house there's this sense of a pathway, as there would be in a park."

One effulgent afternoon last fall the owners gave a party, a traditional New England clambake, for everyone who had worked on their house—

"All through the house there's this sense of a pathway, as in a park."

"over a hundred people," says the wife, "from the men who dug the foundation to the plumber, who was a woman." Each worker was invited to sign his name behind the large newel of the living room staircase—"It's one of those little secrets that houses have," she smiles—then everyone was encouraged to inscribe his feelings about the house in a leather-bound book. The building itself spoke volumes. Under the mitigating sun it could be seen to consort well with its shingle and clapboard neighbors. What's more, it felt like a house of old acquaintance. □

Streamlined Innovations from the Thirties
continued from page 157

A reliance on classical geometry is common in Moderne furniture.



Table, Eugene Schoen, 1928. Nickel, bronze and Bakelite; 20" high. Architects, many of whom were consultants on the 1933 Century of Progress Exposition, contributed to the structural sophistication of Moderne designs. Here, a three-tiered table represents a collaboration between architect Eugene Schoen and artisan Walter Kantack. Stuart Parr Gallery, New York.

FELICIANO

he intermixed rare woods with metals, Deskey, whose work straddles Art Déco and Art Moderne, introduced modern glassware and tubular steel furniture to the general American market. Becoming more intrigued with industrial materials, Deskey combined chromium-plated steel with cork, glass and asbestos to create restrained yet stimulating interiors. In the late twenties Rohde designed tables of chromium and Bakelite, the quintessential plastic of the decade to come; Deskey was also experimenting with plastics, capitalizing on their provocative contrasts with metal.

Steel was a symbol of modern life, and Frankl prophesied that metal would be crucial to the future of modern design. (The burnished glint of metal was a significant factor in Art Moderne aesthetics because so much ornamentation had been removed in order to obtain an uncluttered look.) Among the most original designers in metal was Warren McArthur, an inventor and manufacturer whose uniquely constructed aluminum furniture exalted both the craft tradition and the Machine Age with equal grace. Between 1929 and 1941 his sofas, chairs, tables and desks were distinguished by aluminum tubes not welded together but connected via internal tension rods. The trademark feature of a McArthur object was the exterior evidence of its joinery: Enlarged double or single ring bands secured the intersection of the tubes. The aluminum surfaces were sanded or brushed to give them a warm, lustrous tone utterly at variance with the harsher shine of stainless steel or chromium. McArthur had been trained as an engineer, and his basic concepts of structure evolved from consideration of the mechanics of metals.

The office and residential suites of furniture that Warren McArthur made throughout the thirties were smoothly streamlined. Their pristine shapes are rounded off, not harshly angled, and most of the lines are horizontal. The self-supporting aluminum ribs are contoured into light sculptural forms and shapes that seem timeless. A suave reliance on classical geometry is common in Art Moderne furniture.

Gilbert Rohde, who did the bulk of his most innovative work as head designer at the Herman Miller furniture company, helped dissipate American consumers' doubts about modernism when he created smaller, simpler, more economical seating pieces sized especially for apartments and newer, lower-ceilinged houses. In what were to become immensely popular designs, Rohde eschewed traditional suites of furniture, choosing instead to market high-quality individual pieces that could be interchanged or grouped in a myriad number of ways. His place in design history established, Rohde was the father of the sectional sofa and the modular unit.

With these and other galvanizing events, such as the positive reaction to tubular steel furniture at the 1933 Chicago Century of Progress Exposition and the arrival during that year of another wave of European talents after the Nazis closed the Bauhaus, American design professionals felt confident that commercial as well as artistic vindication was at hand. "We are rounding the corner," Kem Weber would write in 1936. His statement was a pun on streamlining, the ultimate stylistic fillip of the era, but it also alluded to a dawning attitude of acceptance. By the end of the thirties, contemporary furniture and interiors were claiming a hard-won but growing middle-class audience. In advocating the alliance of art and the machine throughout the worst economic disaster in the nation's history, Weber and his peers had forged a New Deal for American design. □

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The Celebrated Maestro Composes a New York Life
continued from page 163

The acquisition of the apartment might have seemed a slowing of pace, but, in fact, Leinsdorf continued a career just about as crowded and far-flung as it had been in his younger years. And even now, when he has passed the eighty benchmark, he has not officially retired. "Since the late eighties, when I last conducted at the Met—a new production of Strauss's *Arabella*—I have been gradually, perhaps imperceptibly, reducing the amount of my guest conducting. Sometimes it seems irrelevant. Perhaps I am more involved in music than ever before, but I'm getting out of the *business* of music."

Not long ago Leinsdorf had some shelves built in the dining room, in the style of those in the library. Like the thorough musician he is, he has, over many years, patiently collected the complete, critical editions of some of the greatest composers: Bach, Mozart, Beethoven, Liszt, Brahms. In cases where there is an earlier and a later set (as with Bach and Mozart, whose doubled editions make a total of some two hundred volumes), he has both.

Leinsdorf denies being a collector, and he is clearly not an accumulator.

"I am more involved in music than ever before, but I'm getting out of the *business* of music."

Unlike the houses of most musicians—especially performing musicians—his does not have great arrays of inscribed, silver-framed photographs; there are no yellowing concert programs preserved under glass. In the hall between the library and the living room there is one photograph, of the Cleveland Orchestra, with the signatures of every one of its members. "I was able to help them out a bit during a difficult transition period," Leinsdorf offers laconically.

He is more forthcoming about the gold medal that is kept on the bottom shelf of the bombé commode in the hall, which also houses a curious assortment of objects: a rare icon (a present from a Russian musician), some fine china pieces.

"In October 1984 I had a lengthy engagement in Vienna with the opera," Leinsdorf says. "I did three operas, including the Viennese premiere of Krenek's *Karl V*, whose first run, in 1938, had been curtailed because of pressure from the Nazis, after which the composer moved to America. I also did *Figaro* and *Tristan*, and in the midst of all this the municipality of Vienna arranged for me to be honored, along with some other people. There was a morning affair at the Rathaus. They gave me a big medal in gold"—Leinsdorf points to it—"that pizza there."

His expression changes. "I knew what was on their minds: to reclaim any Viennese who had been kicked out. I wasn't kicked out literally, but I would have been if I'd waited a little while longer, so I considered myself kicked out. My mother and aunt were made to clean the streets; I hadn't taken kindly to the treatment my family had received. Then, acknowledging the honor, I stood there with the medal and said: 'I wish this medal were of chocolate, because then I would cut it, and I would give the larger portion to the United States, without which I wouldn't be standing here.' The Viennese didn't like it."

Erich Leinsdorf has returned to Vienna a number of times since then (it's a favorite city of his wife's). "But I have never been able to live there," he says. Perhaps a performing musician can never really live anywhere, but as he walks around his New York apartment, it is clear that this is a place where he has come close to settling down. It has an almost tangible peace and, above all, an unusual (for New York) silence: the silence a musician needs in order to study how to make his personal, harmonious noise. □

Classicism Sets the Tone in Florida
continued from page 171

eries—just light-muffling shutters.

One reaches the master bedroom over the library by climbing a stone-and-plaster staircase with a wrought-iron balustrade that Hampton adapted from one in an eighteenth-century English house he knows. (Interestingly, this balustrade, along with assorted door frames and pilasters and the cast-stone trimwork in the stair hall, were made—punished to the last detail of discipline—by descendants of the men who worked on Addison Mizner's legendary houses.) The clients already owned the George II painted mirror in the bedroom, and Hampton found an Empire mantel featuring all the same motifs. "They go wonderfully together in an unpredictable way," he says. The room's many shades of watery blue melt into the lost boundary between ocean and sky outside.

The sitting room off the bedroom, a haven of cool ease, leads onto a semicircular terrace with a cast-stone railing and a floor of pale Florida coral stone. Directly below is the open loggia with its prospect of lawn and sea.

"I don't like to work in a vacuum; I like a lot of echoing back and forth."

The house serves to reflect its owners, the designer maintains; big as it is, it doesn't engulf them. "They're not at all intimidated by it," he says. "It reinforces the way they like to live." As for the designer, the most gratifying aspect of the project remains that, here as never before, the opportunity to integrate every detail of the architecture and the interior decoration was in his hands. "I didn't have to change a single thing to accommodate circumstances beyond my control," says Hampton with satisfaction. "There *were* no circumstances beyond my control." □





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Lyrical Compositions in the Pointillist Style Fuse Science and Beauty

continued from page 199

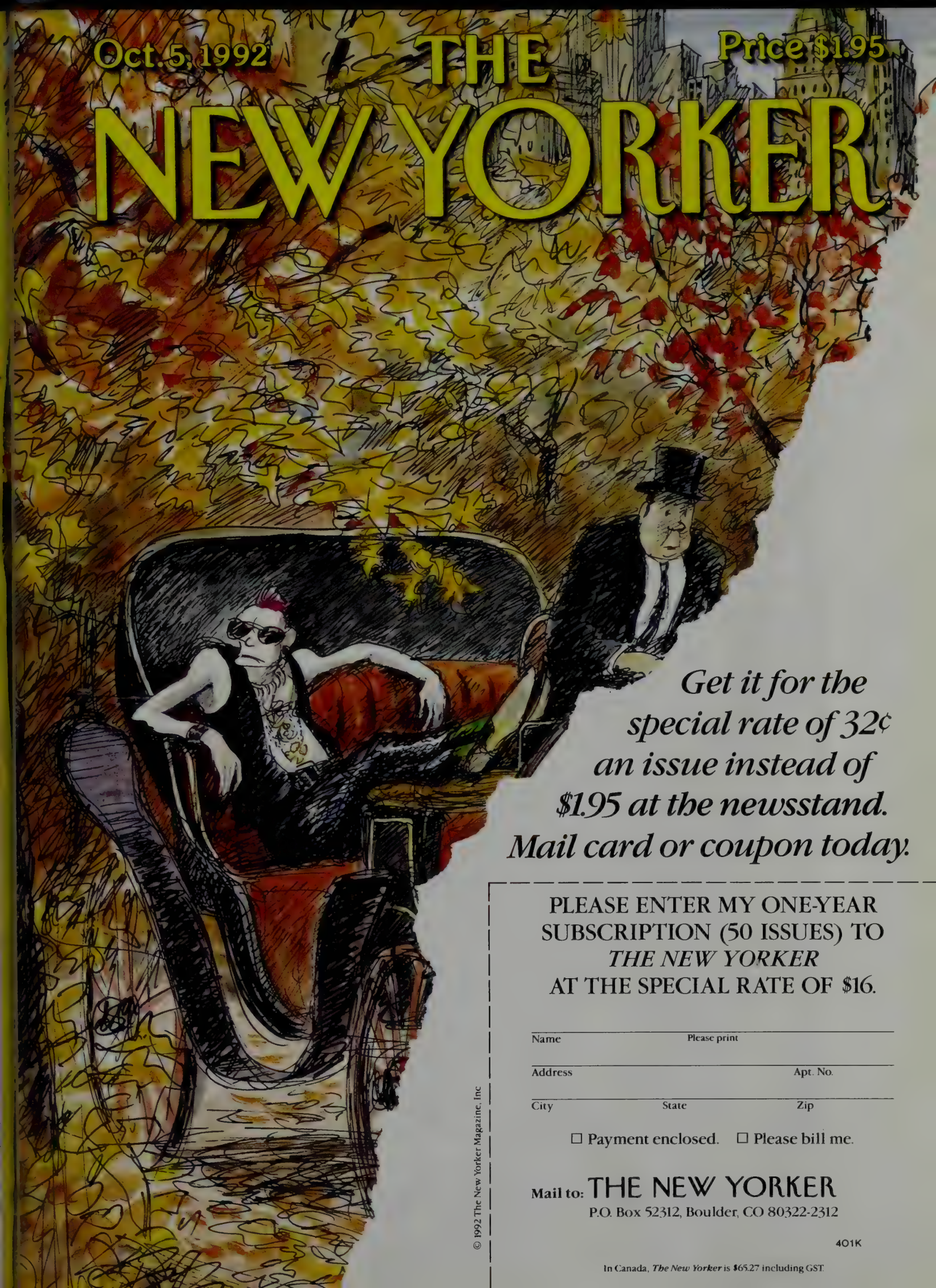
Nor was the influence of Neo-Impressionism limited to France. It soon spread to Belgium, where Seurat and Signac had received early support from the group known as Les Vingt. Belgium, in fact, produced several gifted adherents of divisionism, including Willy Finch, Georges Lemmen, Henry van de Velde and Theo van Rysselberghe. In Holland, Frits Maris painted Pointillist canvases that had a quiet dignity and a strong sense of atmosphere, while in Italy a group of artists led by Giovanni Segantini, Previati and Pellizza da Volpedo practiced a form of divisionism that contributed to the rise of Futurism.

Interestingly, Seurat did not entirely welcome these signs of support, tending to think of his disciples as parasites feeding off his hard-won discoveries. The historical Georges Seurat was not much like the genial protagonist of the first act of *Sunday in the Park with George*. He was, in fact, arrogant, secretive and a trifle pompous, and when it came to defending his priority of place among the Neo-Impressionists, his behavior sometimes verged on the paranoid. In retrospect, his preeminence is indisputable, and his early death undoubtedly robbed the world of untold masterpieces, but the work of some of his followers also has much to offer.

Seen from our historical perspective, it is easy enough to discern the differences that existed between various practitioners of divisionism. Dubois-Pillet, for example, pushed the scientific study of color further than many others yet managed to paint some of the most lyrical of divisionist paintings, being especially adept at capturing fleeting atmospheric effects. In his best work, Seurat's friend Angrand showed how Neo-Impressionism could be reconciled with the spirit of Monet, as did Hayet, who gave a distinctive softness of touch to some of his divisionist compositions. Van Rysselberghe was particularly successful at adapting the method to portraiture, while Willy Finch experimented with the use of larger dots, relatively widely spaced, in compositions that looked forward to Fauvism. Henri-Edmond Cross—one of the most gifted members of the group—also anticipated Fauvism, especially in the broader interpretation of Neo-Impressionism that he brought to his work after the turn of the century. Others, like Maximilien Luce, employed divisionist techniques in a rather casual way that produced paintings characterized by luminous informality.

Signac went on experimenting vigorously well into the twentieth century while enthusiastically pursuing his other passion, sailing, which provided him with the opportunity to paint many seascapes and harbor views. His later works often emphasized his strong decorative strengths and at times anticipated early abstractionists like Kupka and Picabia who were moved to find parallels between painting and music. (It was Signac who introduced the notion of numbering paintings like musical compositions rather than naming them.)

The Italian branch of Neo-Impressionism led directly to Futurism; in France the movement had a strong influence on the first stage of Fauvism, and its theoretical basis continued to be felt in the work of post-Cubist painters like Robert Delaunay. The golden age of Neo-Impressionism proper, however, began with the 1886 Impressionist show and lasted for about two decades, though a few of the major practitioners worked in the style for considerably longer. During that period, scores of fine paintings were produced using sometimes rigorous and sometimes informal versions of the divisionist system. When first shown, many of these paintings were judged by their fidelity to scientific principle rather than by aesthetic value in any conventional sense. Such scholastic judgments have faded with the passage of time, and it is now possible to enjoy these paintings without prejudice of theory as beautiful objects that carry within them, in coded form, the spirit of their age. □



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1. 18-light bronze and alabaster chandelier 5'Diam.
2. Neo-classical rosewood bookcase 8'H x 8'W
3. Stanton Hall 5-piece parlor suite by Meeks
4. 60" heavily carved griffin table
5. Rosewood square grand piano c. 1870
6. Renaissance Revival coffee table
7. 8' x 5' golden oak exec. desk w/ marble trim
8. 8'T bronze torcheres w/ malachite
10. Extra grade Wooton Patent cylinder desk
11. Walnut Art Deco desk 67" x 37"
12. 72" Mahogany wrap-tail griffin library table
13. Brunswick Craftsman style pool table 10' x 5'
14. 4-piece A.t Nouveau bed set
15. Pair of Lalique style hanging fixtures
16. Pair of Bronze door grilles w/ eagle motif 42"T x 17"W

Tai Fu Tai

continued from page 189

As the last of the Five Great Clans to descend upon the rich valleys of the New Territories, the Mans established themselves as major landowners and influential economic powers in Hong Kong. Originally from Szechwan, they drifted first to Kiangsi, then south to Kwangtung, before migrating to San Tin in the late 1400s. After much debate, elders selected the village of Wing Ping Tsuen for its good fêng shui.

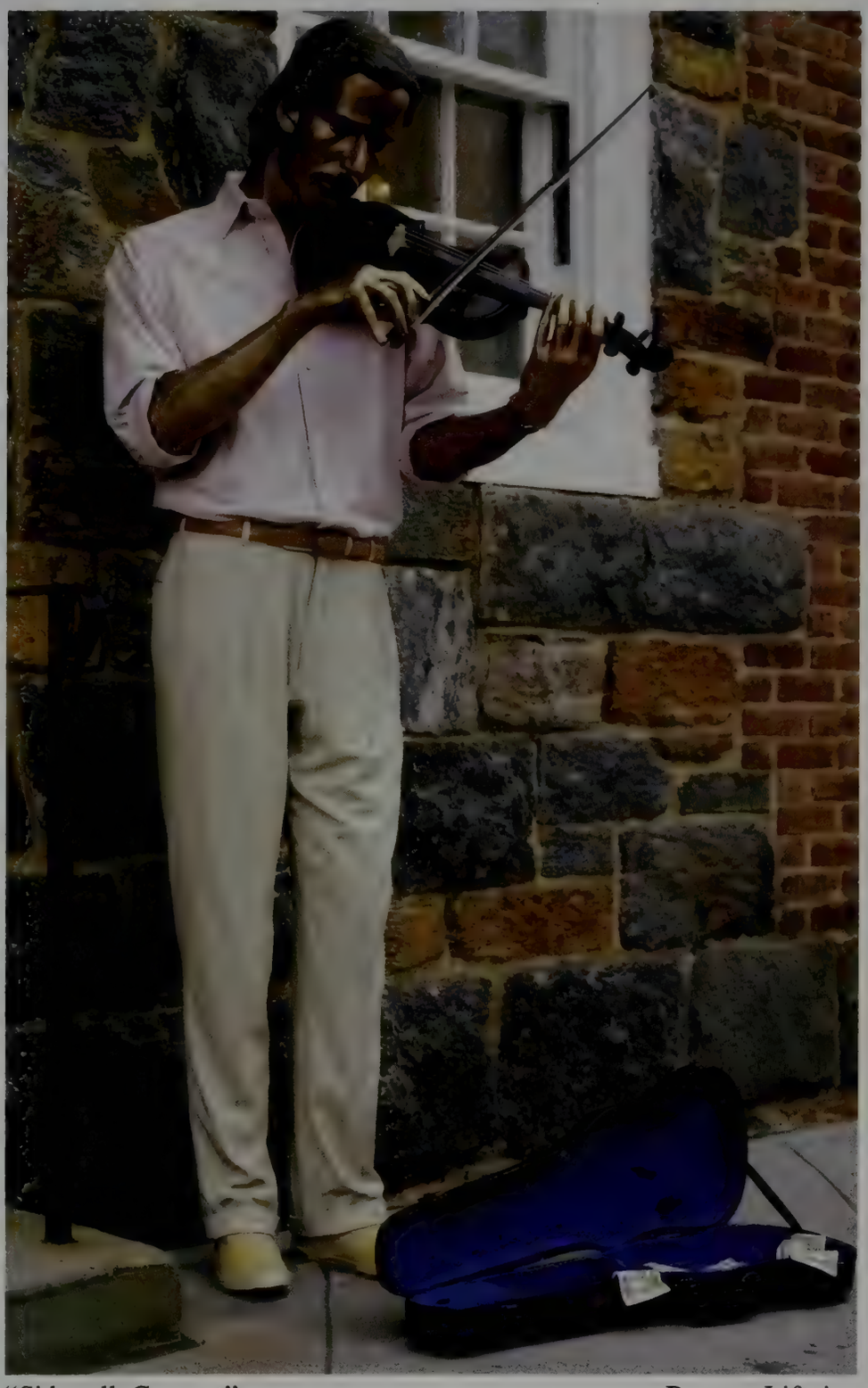
A widely practiced form of ancient Chinese geomancy, fêng shui (literally, wind and water) aims to bring about harmony with nature by balancing the passive force of yin and the active energy of yang. When applied to architecture, it advocates a north-south orientation and a proximity to water and hills. Screens are placed in front of entranceways in order to keep evil spirits out, while windows are small and few in number in order to keep luck in. Like Tai Fu Tai, the luckiest houses boast groves out back that are said to protect them with magical powers. But even these are not spared the fickle quality of fêng shui, which can change unexpectedly over time in response to the unforeseen forces of nature. Ming Man believes, for instance, that the fêng shui for his clan falls and rises cyclically about every one hundred to one hundred and fifty years.

"The family's fortune began to decline in the late nineteenth century in part because the fêng shui changed," he says. This gradually translated into disaster for Tai Fu Tai, which was occupied by Japanese officers in 1942 and used as an interrogation center for about three years. Word spread that the building's fêng shui had been disturbed; even after the village was restored to normalcy, nobody—not even the Mans—would live there. For a while the once elegant residence was converted into a factory, but eventually it was abandoned altogether. Six families were squatting there in 1988 when the Hong Kong Jockey Club offered to finance its restoration.

By then banyan trees had estab-

continued on page 220

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Tai Fu Tai
continued from page 218

lished a stranglehold in wall cavities; entire sections of the roof had either rotted or collapsed; and white ants and termites had done extensive damage to much of the wooden interior. To add to the problems, there was a lack of information about the mansion's original design, a situation that was further complicated by the numerous additions made over the years.

Lam and his team responded first by stabilizing the structure and then by carefully piecing together the past with the few facts they possessed. In keeping with the philosophy of minimal intervention, they used as much salvaged material as possible, retrieving bricks from nearby demolitions and roof tiles from a kiln in Kwangzhau. Beyond that, old craftsmen were located and coaxed out of retirement to explain the original nailless joining techniques and to demonstrate decorative plasterwork and timber carving methods.

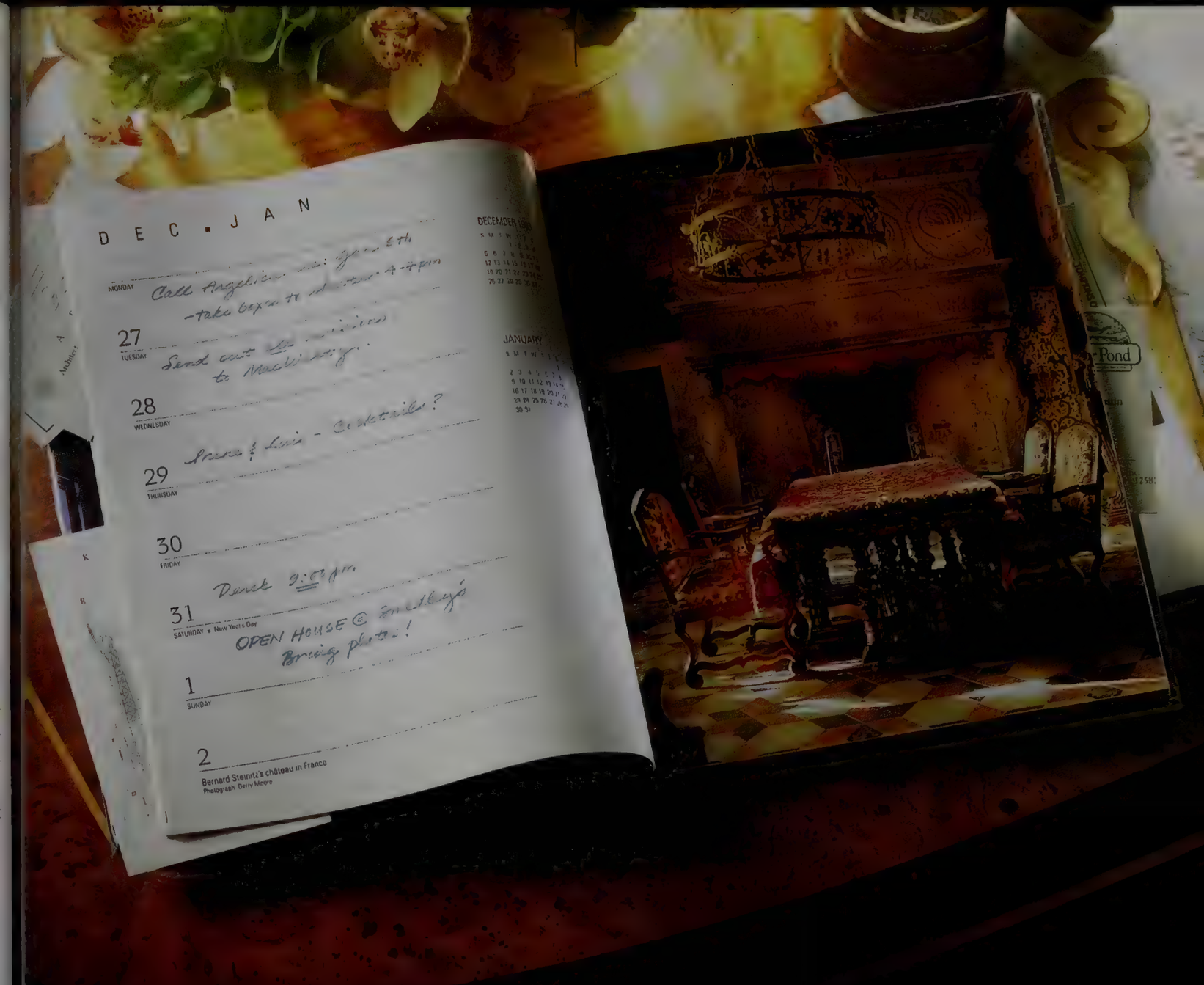
Such attention to detail, coupled with an unwavering respect for the authenticity of the original structure, set new standards for restoration in Hong Kong. "Tai Fu Tai was one of the first real gems," Lam says. "It represented a milestone in our efforts to preserve traditional Chinese-style architecture." It was a critical turning point for the fate of the family as well. With Tai Fu Tai restored to its former glory, notes Ming Man, luck is coming the way of the Mans once again. □

"Nowhere else in the world do cultures coexist architecturally in quite the same way."

Tai Fu Tai is in Yuen Long in the New Territories. It is open daily, except Tuesdays and holidays. Telephone 852-721-2326.

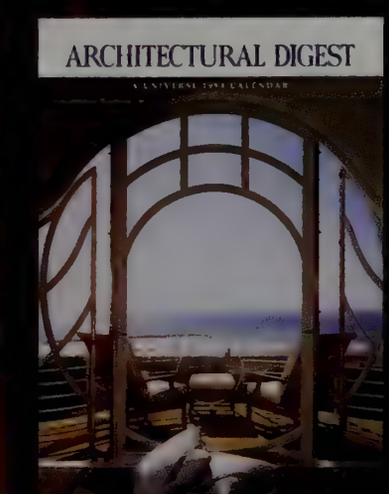






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U.N. Ambassador Diego Arria in Venezuela
continued from page 205

they had agreed. "I wanted it to have the feeling of a jungle," says Montoya, who furnished the room with mosquito netting, tile floors, rattan furniture and a sisal carpet, and treated the walls with a deep vanilla pigment. "A very luxurious jungle," he adds.

Much of the furniture at La Carolina was made by local carpenters working from Montoya designs, or bought in Venezuela or Colombia. (Montoya grew up in Bogotá.) Since Colombia had strong ties with Spain, Spanish furniture was regularly imported to Bogotá, and generations of carpenters grew up doing fine colonial reproductions.

Between them, Montoya and the Arrias have created an equatorial kingdom, a Shangri-la in the jungle with orchards, a farmyard with chickens and turkeys, a herd of cattle, fields of flowers grown for sale commercially and a stable and breeding farm for Appaloosas and quarter horses, which are now the property's primary concern. "It's a place of great physical activity and enormous spiritual and intellectual rest," says Arria, who traveled to Bosnia last spring with a United Nations Security Council special delegation. "In the two years I've been a member of the Security Council, I've been immersed in tragedies like Bosnia and Somalia. Every weekend escape to La Carolina has provided me with greater strength and more determination."

Diego and María Eugenia Arria and her ten-year-old daughter, Karina, often make the roughly six-hour commute from Manhattan—by plane and helicopter—to spend a few days at their farm. "La Carolina means a lot to us because we both took part in its creation," says María Eugenia Arria.

Morning at La Carolina begins early, with the smell of fresh-roasted coffee still grown on the land and the swish of fans below ceilings faced in bamboo *latillas*, which Montoya put in almost every room. Breakfast—guavas, papayas and bread from the hacienda ovens—is usually served in a room that was once the planta-



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U.N. Ambassador Diego Arria in Venezuela

tion's kitchen. A collection of blue-and-white plates from the couple's travels to Europe and Mexico decorates the white-painted hood of the huge wood-burning stove.

In the heat of the afternoon, the family might take a swim or play a game of croquet. In the evening before dinner they ride in the mountainous countryside that surrounds the farm. "When you're there you're in the middle of nowhere," says Montoya. "It's like an oasis—you don't feel that you are in this or that region. You could be anywhere in the world."

At the edge of the Patio de Café, which is paved in ancient tiles used for drying coffee in the tropical sun, lies the plantation's center of gravity—a chapel for the family and the hundred people who work at La Carolina. Here the Arrias attend mass on Sunday, and Karina celebrated her first communion last spring. A simple tile-roofed building with a crucifix over the door, the chapel is the focus of the religious imagery and spirit that pervade La Carolina.

"It's very Latin to have religious images in the house," says María Eugenia. "We value them not only for their spiritual meanings but because they are pieces of art." There's an angel figurine in the master bedroom and cherubs surrounding a colonial image of the Virgin in a guest bedroom. A Sienese relief—Montoya's favorite piece at La Carolina—hangs over the door to the dining room. A brightly painted niche near the main entrance holds a Venezuelan tabernacle decorated with naive motifs. In the hall between the living and dining rooms is a seventeenth-century painting from the Cuzco school of the angel Gabriel, while in the next room is a colonial Colombian statue of the country saint—San Isidro Labrador—complete with staff and oxen.

"The house has a very monastic feel—it's almost a retreat," says Montoya. Diego Arria agrees. "At La Carolina, I am always discovering what creation means. Here I observe how generous the land really is." □



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Folk Art for Collectors

Even though she's known as an interior designer, **Donna Fields** wears another hat—something that would look at home with the 18th- and 19th-century American antiques, country furniture and folk art that she deals in. Fields is an art adviser, helping people build folk art collections, and she also shows a selection of about 100 items at an antiques hideaway on her farm in Los Olivos, California (*AD*, June 1993). Recent additions to her stock include a ca. 1830 original-red painted wardrobe from upstate New York with a bracket-and-scalloped base, a ca. 1820 grain-painted blanket chest on turned feet and a ca. 1860 Rochester cast-iron horse weathervane with sheet-metal tail intact (below right). What collectors can count on Fields for are pictorials, which appear not only on rugs but also on blanket chests and baskets. She recently acquired a late-19th-century Sioux hooked rug with numerous figures engaged in a ceremonial dance amid tepees. By appointment only. Donna Fields Antiques and Interior Design, Box 83, Los Olivos, CA 93441; 213-932-1749 or 805-689-7153.

Fields, a cofounder of the American Folk Art Society on the West Coast, spends several weeks a year combing the East for precious pieces. A source she highly recommends for serious collectors is **Peter Tillou**, a peripatetic dealer who also trades in old-master paintings, arms and armor and 16th-century ceramics. "He is one of the forerunners of the American folk art movement," Fields says. Tillou's hub of operation for his folk art collection is a Colonial house outside Litchfield, Connecticut, where he is near the families and private sources that feed his collection. "It took me 15 years to get the Ammi Phillips painting of a child," Tillou says of his latest prize, an 1818 oil of a little girl sitting in a painted chair with a dog at her feet. Among his recent finds are an 1845 Samuel Miller painting (above) and a ca. 1870 four-foot-high weathervane of an American Indian that has the face of George Washington (top). Other family heirlooms offered to Tillou of late include a ca. 1760 Philadelphia piecrust table and a secretary made ten years later and decorated with shells in the interior. By appointment only. Peter Tillou Fine Arts, Box 145, Litchfield, CT 06759; 203-567-5706.



COURTESY PETER TILLOU



COURTESY PETER TILLOU

In the area of quilts, **Shelly Zegart** of Kentucky is Fields's top choice because of her knowledge of the cultural, historical and investment value of antique quilts (bottom left). Zegart, founder of the Kentucky Quilt Project, is representing a collection of about 200 quilts with an emphasis on Lancaster Amish pieces. "It will be sold as a group because there's a body of material accompanying it. There are only a few such collections," Zegart says. Her everyday inventory of approximately 200 quilts spans the years between 1820 and 1940 and ranges from Amish to album to pieced and appliquéd quilts. Shelly Zegart, 502-897-7566.

For American Indian figures and weathervanes, Fields calls on **Don Walters** in Massachusetts. Walters has a wide array of 19th-century American folk and decorative arts, but his antiques share a commonality—they are all in good condition. A New England fireboard decorated with bands of simulated graining framing a primitive landscape of a house, an apple tree and a swan is in immaculate condition. A ca. 1830 Pennsylvania candle box, finished in a yellow and black smoke graining and painted with tolelike floral decorations on all sides, also looks barely used. Walters's newest discovery is an Uncle Sam trade automaton, a 22-inch-high figure that, when activated, raises its arm, turns and points to what would have been a product next to it. Possibly the only surviving example of its kind, the figure has a carved head, hat and hands and is wearing cloth costuming. By appointment only. Walters-Benisek Art and Antiques, 1 Amber Lane, Northampton, MA 01060; 413-586-3909.



COURTESY SHELLY ZEGART



continued on page 226

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In the Showrooms

Carleton V president Suzanne Varney says, "I wanted to do something different with paisleys," and what she has done is *Paisley Furl* (center below), a printed fabric in green with rhythmically twisted ribbons of paisley in dark rose and shades of brown twining across it. Also different from a typical paisley is *Stonehenge*, a rough, oatmeal-colored union cloth of linen and cotton that has large paisley *bottadehs* (the feather-shaped design associated with paisleys) printed on it, which comes in either a rich dark green or blue. In line with Carleton V's turn toward a softer style, *Elise* (center above) is a tea-dipped fabric with a print of faded camellias and roses. The roses are creamy white, the camellias the same white with flecks of red in their petals and deep green leaves. In a similar style, *Artemis* is a printed design of roses climbing a trellis. The flowers are in shades of pink and rose, the leaves are green, and the whole has been printed with a deliberately mottled effect.

Osborne & Little's Charade Collection takes favorite subjects of the 19th-century nursery and makes them new. *Sundance* (bottom left) is printed with a lightly sponged effect, and on this background are pictures of the sun, a crescent moon, the planets and stars in gold, blue and green. One of the most charming fabrics in the collection is *Penny Plain* (bottom right), named for the pasteboard prints of actors and theater sets that children used as toys. *Penny Plain* shows an elaborate 19th-century theater stage with the audience in boxes on the sides, the royal coat of arms over the stage, a decorated ceiling and four different scenes on stage. It is printed in a monochrome on a cream background, and the other color can be teal or sky blue, salmon or a peachy yellow.

Tricia Guild's **Designers Guild** fabrics, which are shown at Osborne & Little, have come out in two collections with a Mediterranean look. The Odyssée Collection (above right and top) includes *Taphos*, which has a formal pattern of scrolls, arabesques and vase shapes printed with a blurred edge in large scale on a cotton-and-linen union cloth; it's available in either terra-cotta on beige with a border of leaf shapes in green and blue or completely in shades of blue. *Zante* in the collection is a more graphic design. On a background of stripes printed with a moiré pattern in beige, lavender, sky blue, cocoa and khaki is an overlaying design of pink roses with blue and brown leaves. In Designers Guild's Santa Margherita Collection is a vibrant glazed chintz called *Radicondoli* that has figs in purple or red and leaves in lime yellow and green on a striped background.

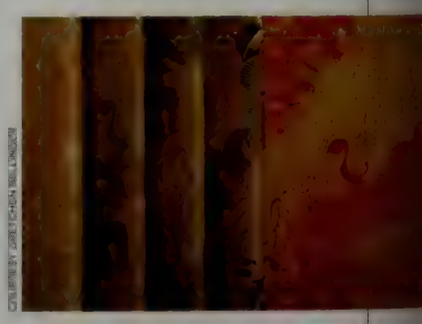

COURTESY DESIGNERS GUILD


COURTESY DESIGNERS GUILD


COURTESY CARLETON V


COURTESY CARLETON V

Gretchen Bellinger, who has become the doyenne of woven fabrics over her years of ringing subtle changes in what are usually lush monochromes, was quoted in *AD* ten years ago as saying she "would have no prints." Now, for the first time, she has ventured into the domain of the printed fabric with her customary deceptive simplicity and elegance. Her Golden Apples Collection (below right) shows stylized apples in gold printed on a shimmering silk background. *Courting Cranes* (below), a subtle and complicated woven fabric, also reflects Bellinger's new directions in that it is a tapestry with a strong graphic image. Taken from a design on an ancient Japanese obi, the cranes, wings open, necks arched, rise above each other, separated by fanlike feather shapes. The palette is taupes and golds, and the color combinations range from gold and taupe on beige to the same with subtle infusions of blue, green or red.


COURTESY GRETCHEN BELLINGER


COURTESY OSBORNE & LITTLE


COURTESY OSBORNE & LITTLE


COURTESY GRETCHEN BELLINGER

continued on page 228



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Notes from London



COURTESY ANTIQUUS



COURTESY DAXER AND MARSCHALL

The newest market for dealers is the first **International Art and Antiques Fair** at Harrods Nov. 12–17, put on by Brian and Anna Haughton, the organizers of the same annual show in New York in October. Many English dealers such as Michael Goedhuis, Jonathan Horne, Alistair Sampson and Spink & Son will be in New York to display their wares before returning to England for the Harrods debut. About 80 dealers will show at Harrods, including German antiques dealers **Daxer and Marschall**, whose centerpiece will be the most important example of Roentgen furniture on the market in the last five years, a 1780–82 Neoclassical *bureau à cylindre* (above right) that is on a par with six others belonging to the world's top museums, and **Antiquus**, London dealers of 17th-century works of art who will be showing a silent Italian night clock, decorated with semiprecious stones and a painted face that glows in the dark, commissioned by the insomniac Pope Alexander VII from the Campani brothers in 1655 (above left). On the heels of the Harrods affair is the semiannual **Fine Art and Antiques Fair** at Olympia Nov. 17–23, which has become more appealing because attention is being given to arranging elegant displays instead of showing masses of antiques . . . Designer Paolo Guidi of **Fine Art Interiors** has been creating decorative furnishings and accessories with a Medusa theme for the past two years. Guidi's latest product is a Medusa fabric, a gold design printed on satin silk that corresponds with an elm-and-French-walnut commode he designed in 1991 along with companion pieces of furniture fitted with silver-gilt and amethyst mounts. Fine Art also has recently issued several other fabrics with gods and mythology as motifs. Fine Art Interiors, 32 Paultons Square, London SW3 5DS; 71-351-3864 . . . With thousands of casts and molds at its disposal, including a collection taken by Lord Thomas Bruce, earl of Elgin, at the Parthenon nearly 200 years ago, the **British Museum Cast Service** has reproductions from all areas of the museum's collection for sale. There are Roman and Greek busts, Egyptian sculptures, pieces from such classical monuments as the Mausoleum of Halicarnassus, statues and architectural fragments. British Museum Cast Service, 46 Bloomsbury St., London WC1B 3QQ; 71-323-1234, ext. 119 . . . **Stair & Company**, the dealer of principally English 18th-century furniture, has moved to 14 Mount Street, which, on an interesting note, was occupied by Elward, Marsh and Tatham, cabinetmakers to George IV, in the 18th century. Stair & Company, 14 Mount St., London W1Y 5RA; 71-499-1784.

Seen in New York



COURTESY ROBERT COUTURIER

Tony DeLorenzo opened his first shop on Madison Avenue six years ago as a setting for his Art Déco pieces by Ruhlmann and other masters. Then he opened DeLorenzo 1950 across the street to display the works of Jean Prouvé, Charlotte Perriand and Jacques Adnet. Now he has opened a huge space called simply **1950**, which holds all of DeLorenzo's 1950s collection. There are some less expensive pieces, such as kidney-shaped tables, but there are also the masterpieces from uptown. Elizabeth Rosenberg, director of 1950, says, "These pieces need to float, and uptown there was no room for that." Among the prizes are a free-form desk by Charlotte Perriand, a red-glass-and-black-leather table with matching chairs by Jacques Adnet and a large dining table by Jean Prouvé. 1950, 440 Lafayette St., New York 10003; 212-995-1950.

Robert Couturier, the young interior designer who has been cutting a swath through New York as well as his native France, has come out with a collection of furniture. Reminiscent of Jean Cocteau's fantasies, with much overscale use of classical forms, white paint and wrought-iron trim, the collection makes witty allusions to every style from Second Empire to Sunset Boulevard. His upholstered chair with sloping arms (left) has a deep fringe around the bottom and a cut-velvet seat and back in plum, yellow and green. Robert Couturier, 138 W. 25th St., New York 10001; 212-463-7177.

continued on page 230

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Miro, "La Grande Ecaillere" 91⅛"x 47¾", Lithograph, 1975

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Hyatt Regency Columbus — Oct 9-10
Gary Turla State Licensed Auctioneer #4719, Park West Gallery Auction Company #471, City Licensed

Dallas, Texas — Sat/Sun
Doubletree at Campbell Center — Oct 9-10
Albert Scaglione State Licensed Auctioneer #7984

Dayton, Ohio — Sun/Mon
Radisson Inn Dayton — Sept 19-20
Morris Shapiro State Licensed Auctioneer #3856, Park West Gallery Auction Company #471

Hunt Valley, Maryland — Sun/Mon
Marriott's Hunt Valley Inn — Oct 17-18
Park West Gallery State License #536294, William Smith Licensed Auctioneer #32

Montreal, Quebec — Sat/Sun
Delta Montreal — Sept 18/19
Park West Gallery Business Tax #883400367

New Orleans, Louisiana — Sat/Sun
Sheraton New Orleans North — Sept 25-26
Gary Turla State Auctioneer License #794, Jefferson Parish License #134880/134881

Parsippany, New Jersey — Sat/Sun
The Parsippany Hilton — Sept 18-19
William Smith Licensed Auctioneer

Pittsburgh, Pennsylvania — Thu/Fri
Pittsburgh Green Tree Marriott — Sept 30, Oct 1
Gary Turla State Licensed Auctioneer

San Diego, California — Sun/Mon
Sheraton Grand Torrey Pines — Oct 3-4
Morris Shapiro State Licensed Auctioneer #A1164, Park West Gallery State Licensed Company #C1104

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Repro Man

Charles Comeau, interior designer (*AD*, Sept. 1993) and creator of reproduction 17th- and 18th-century American furniture, who is located in Plainville, Kansas, has broadened his horizons. With his new company, **Dessin Fournir**, Comeau makes reproductions of English and French antiques. Available at the Holly Hunt showroom in Chicago and the new one about to open in New York, the first Dessin Fournir Collection consists of 31 pieces ranging from a Louis XIII–style country fauteuil (below) to a gilt Regency-style armchair with a cane seat to an oak chest derived from an 18th-century French original. "I designed American forms for the Eldred Wheeler company, which I owned," says Comeau, "but I've always liked to go to Europe, and I know designers and clients suffer the same frustrations with European antiques that they do with American—you can never find a complete set of dining chairs, and everything is so expensive. So I decided to make comfortable, affordable and elegant reproductions of my favorite European furniture." A guarantee of a period look is Comeau's practice of upholstering pieces in antique fabrics whenever possible, such as the 19th-century printed linen on his Louis XIII fauteuil. Dessin Fournir, 308 West Mill, Plainville, KS 67663; 913-434-2777.



COURTESY DESSIN FOURNIR COMPANY



COURTESY LATHAM KEARNS

Aesthetic Considerations

"We became antiques dealers to satisfy our acquisitiveness," says Sarah Latham of herself and her husband, Richard Kearns, in reference to their new shop, **Latham Kearns** (left), in New York. In business as a private dealer for the last few years, Latham says that her interest in Arts and Crafts and Aesthetic Movement furniture began when she did research on a chair she had bought for $15. "The chair was an Arts and Crafts piece—early-20th-century American—and I knew I liked it," says Latham. While acquiring work from that period, the couple also developed an interest in furniture and pottery from the Aesthetic Movement. "Now we're moving forward," says Latham, "so that we also have work from the 1950s and 60s, such as a walnut cabinet with tambour doors made in 1963 by Edward Barnsley, the son and nephew of Sidney and Ernest Barnsley, who were English Arts and Crafts designers." Along with work by such well-known names as Gustav Stickley, there are pieces by George Nelson, the great mid-20th-century American designer, and Niels Thorson, chief ceramist for Royal Copenhagen whose work in the 1950s appeared in New York at Georg Jensen. Latham Kearns, 229 E. 60th St., Second Floor, New York 10022; 212-838-4951.

A Parisian Gem



BERNARD SEITZ

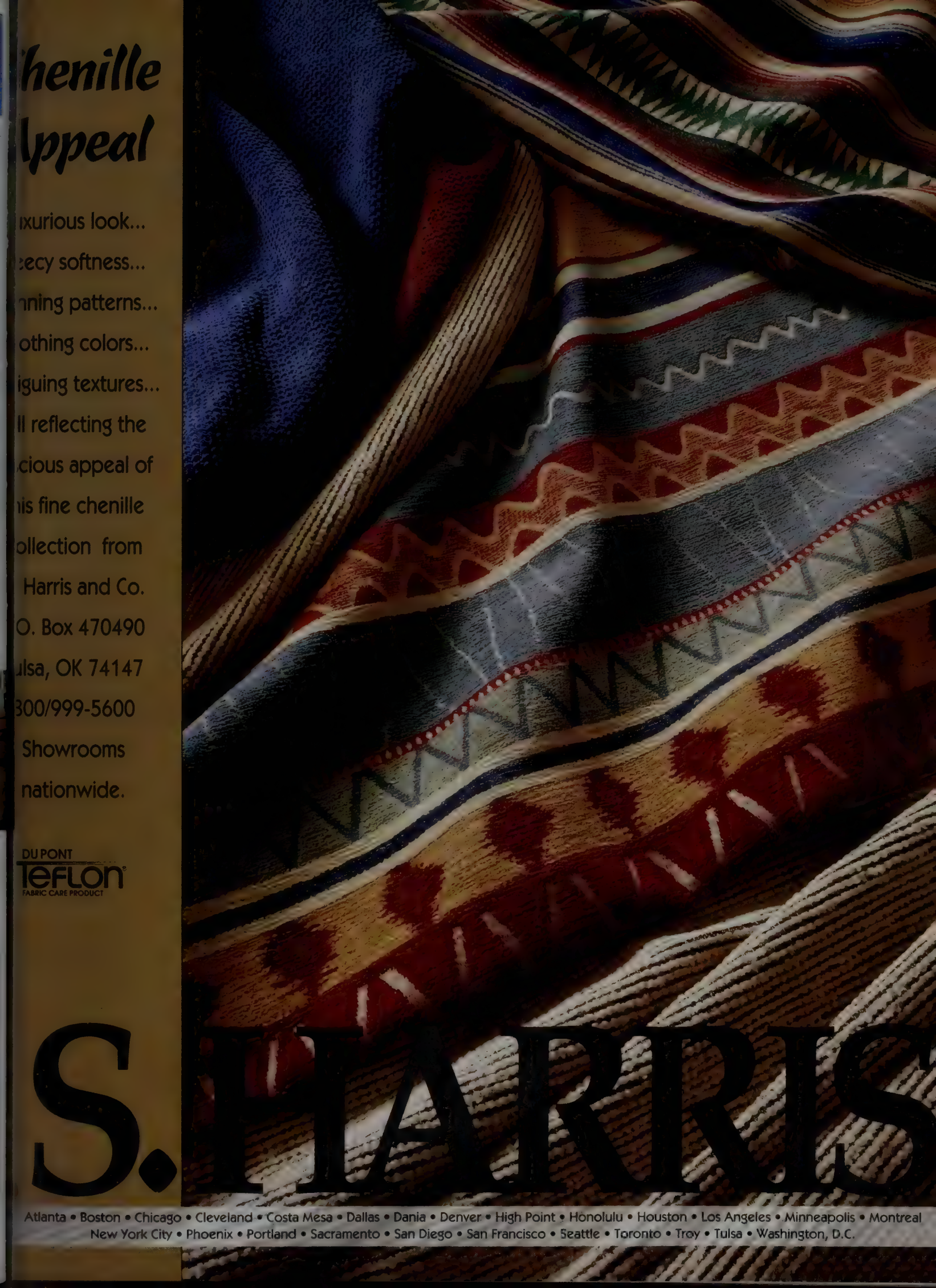
Tucked away amid Paris's haute couture houses is the little-known **Cour aux Antiquaires** (54 rue du Faubourg St.-Honoré, 75008 Paris). Inside are 18 dealers selling objects, porcelain and paintings. The doyenne is **Andrea Vidal**, who sells Bohemian crystal and 19th-century ceramics alongside jewelry from 1930 to 1960 by American designers. Andrea Vidal, 42-66-58-77. Next door is a shop elegantly done in black that looks nearly empty. It's the lair of **Christophe Perlès**, a porcelain dealer whose clientele consists almost exclusively of collectors. His specialty is 18th-century European porcelain and faience, such as Italian majolica, Vincennes porcelain and Dutch and German pieces. Christophe Perlès, 47-42-79-37. Collector **Jean-Pierre Mantion** has a shop where he is showing his latest passion—antique furniture miniatures from the 17th through the 19th centuries (above), decorated with marquetry, gilded or made of rare woods. Jean-Pierre Mantion, 42-66-33-97. □

Entwining Vines

Joan Nelson is a painter represented by the Robert Miller Gallery who is known for her small works in which she borrows images from sources ranging from old masters to contemporary photography to nature. When she was approached by Elizabeth Cunnick of SoHo's **A/D Gallery** to create wallpaper, she hesitated. "I didn't see how I could create an image appropriate to the scale of wallpaper," Nelson says. Cunnick, whose gallery name stands for "Artists/Designers" and whose métier is persuading people known for their fine arts to create domestic articles, persisted. The result is a unique wallpaper on a yellow or pale green background featuring bands of flora realized with the precision of an old botanical print and connected by vines (left). Twenty-eight silk screens are used in the printing of the paper to get every nuance of Nelson's painting. A/D Gallery, 560 Broadway, New York 10012; 212-966-5154.



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A listing of the designers, architects and galleries featured in this issue.

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Shope Reno Wharton Associates
18 West Putnam Avenue
Greenwich, Connecticut 06830
203/869-7250

Pages 46–56:
Calderwood Gallery
221 South Seventeenth Street
Philadelphia, Pennsylvania 19103
215/732-9444

Moderne Gallery
111 North Third Street
Philadelphia, Pennsylvania 19106
215/923-8536

Newel Art Galleries
425 East Fifty-third Street
New York, New York 10022
212/758-1970

1950
440 Lafayette Street
New York, New York 10003
212/995-1950

Primavera Gallery
808 Madison Avenue
New York, New York 10021
212/288-1569

Pages 120–129:
Steven Ehrlich Architects
2210 Colorado Avenue
Santa Monica, California 90404
310/828-6700

Luis Ortega Design Studio Inc.
8813 Rangely Avenue
Los Angeles, California 90048
310/273-2040

Robert Cornell & Associates, Inc.
2116 Arlington Avenue
Los Angeles, California 90018
213/731-0858

Pages 130–135:
Jed Johnson & Associates, Inc.
211 West Sixty-first Street
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Pages 136–145:
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New York, New York 10003
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Stuart Parr Gallery
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New York, New York 10013
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Pages 164–171:
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Pages 172–179:
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Pages 190–195:
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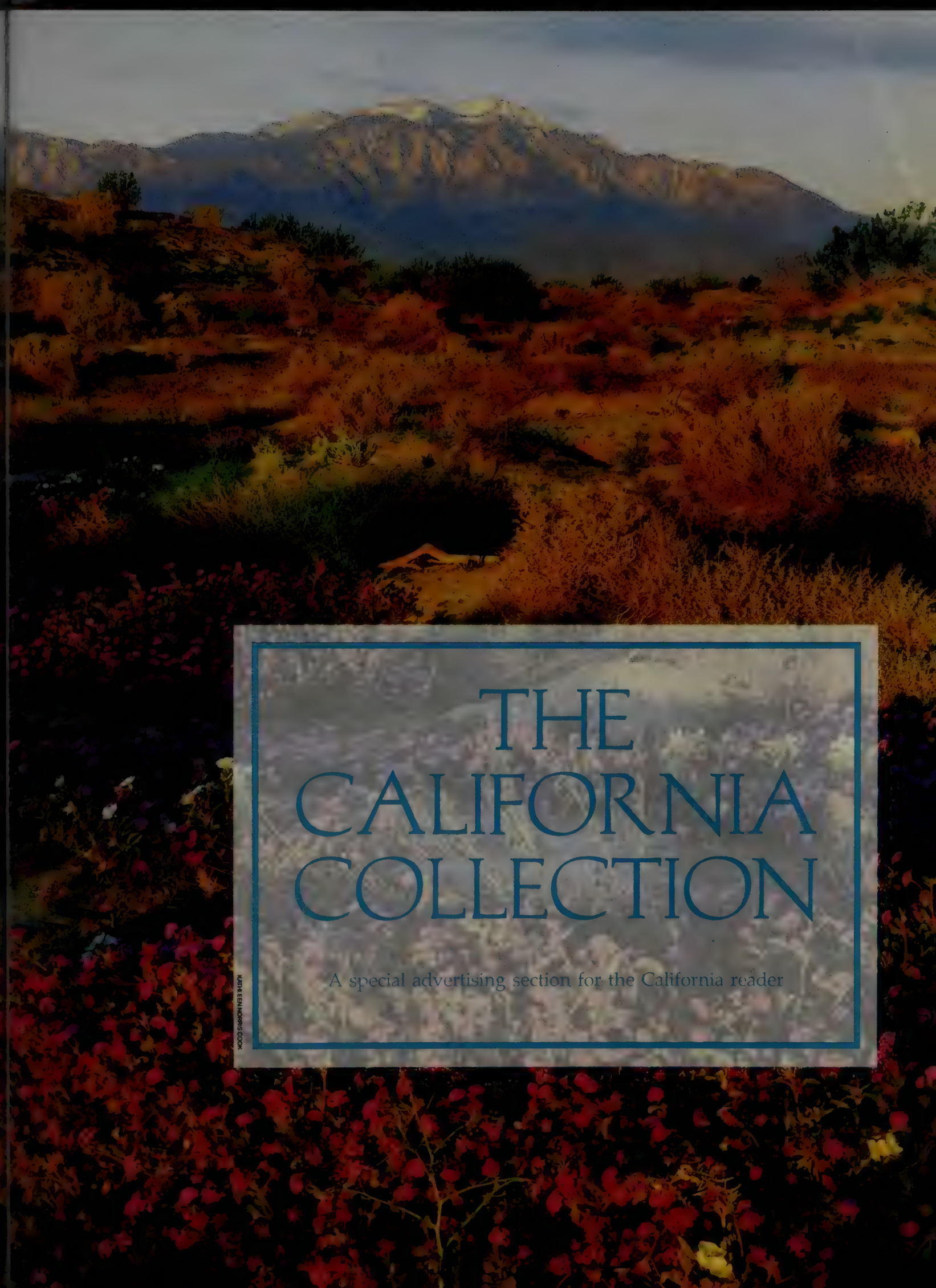
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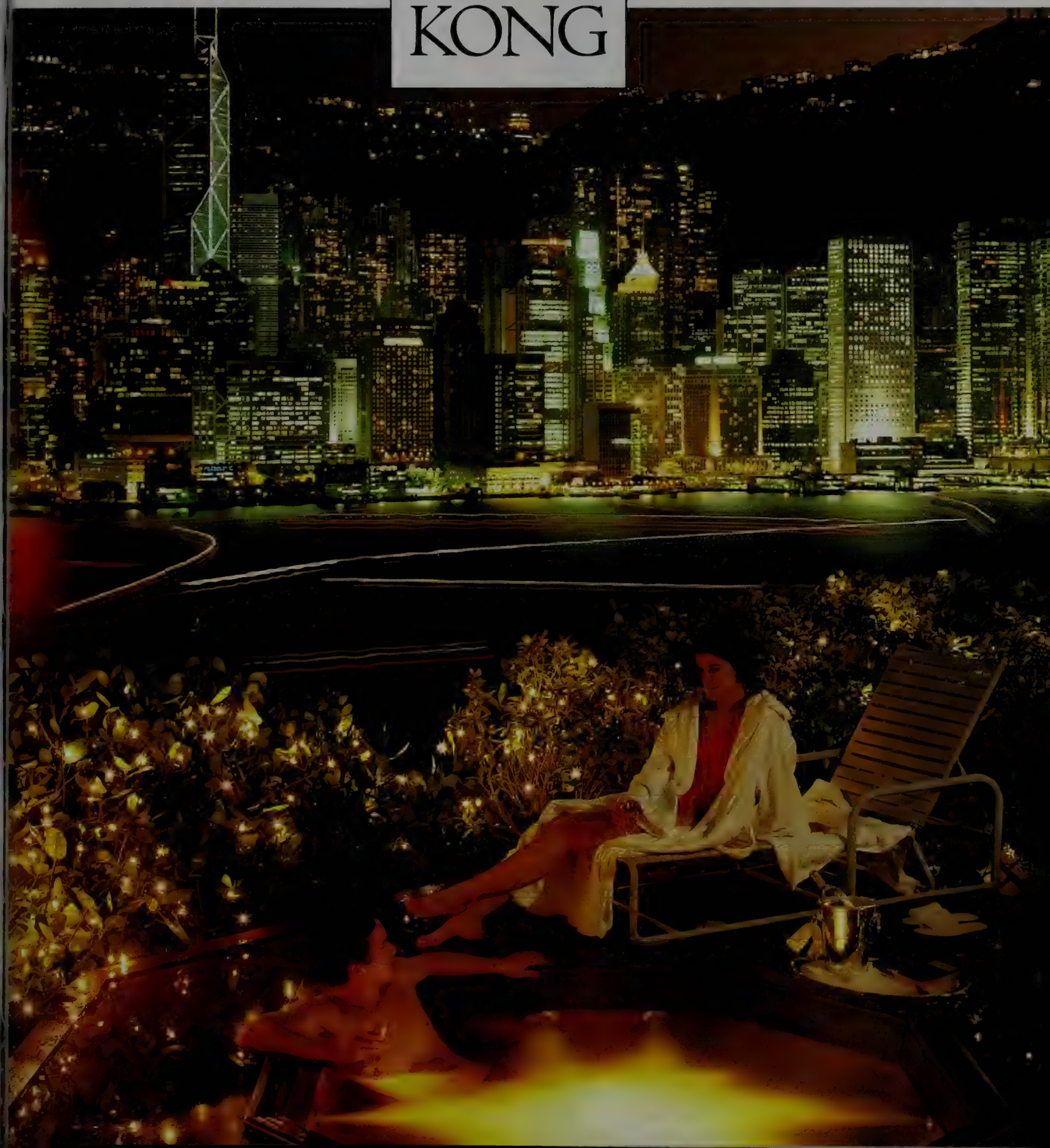
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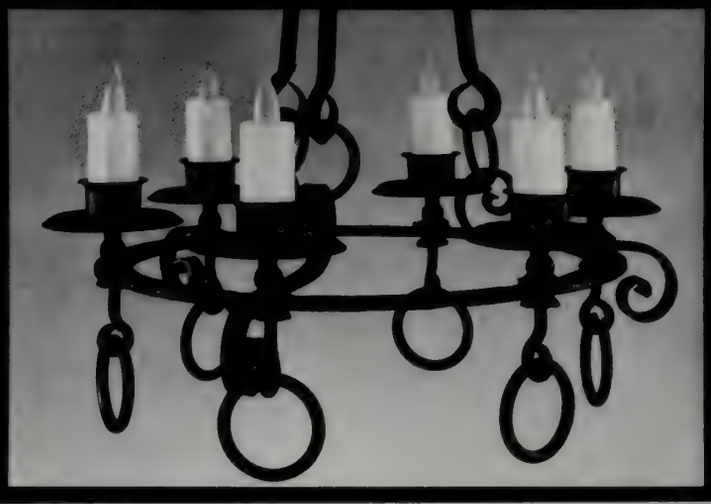
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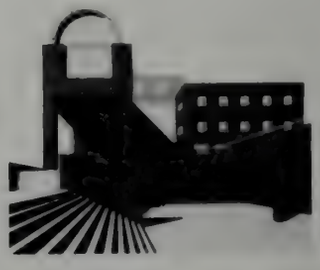


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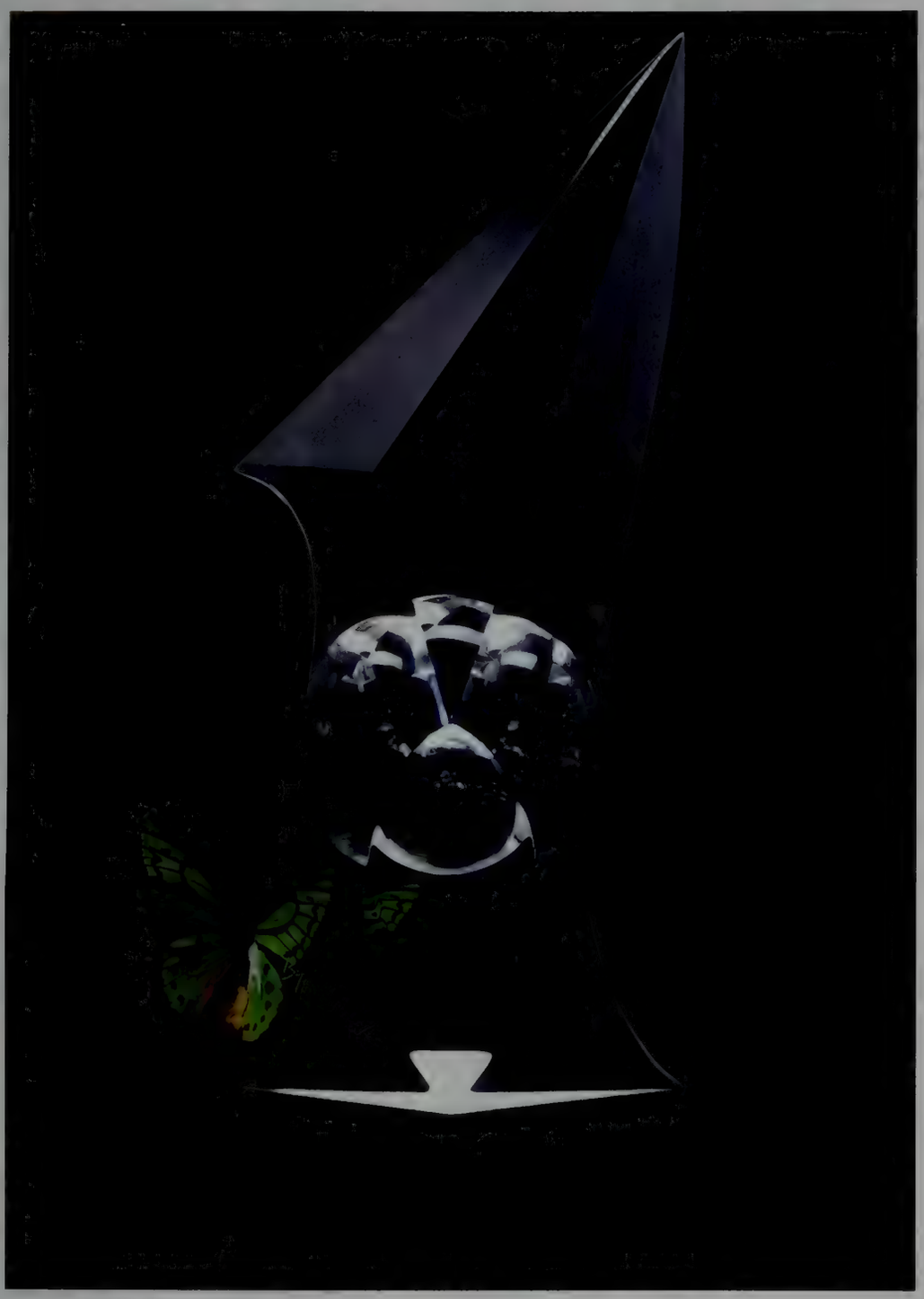


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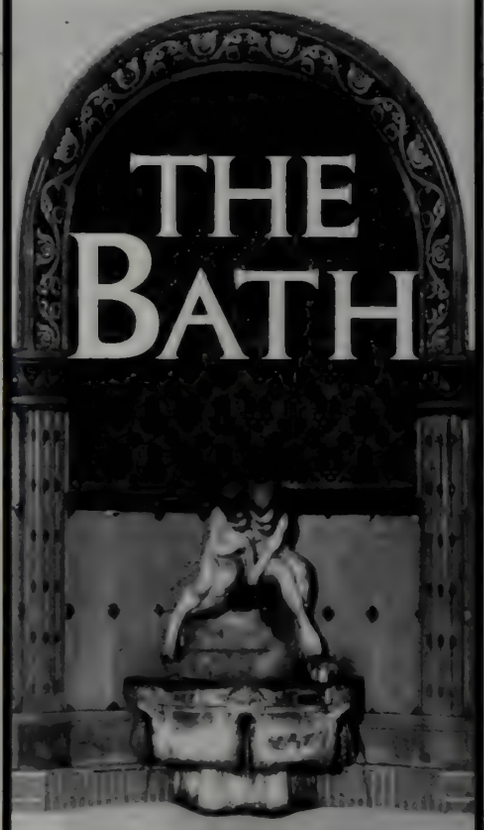
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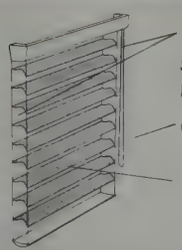


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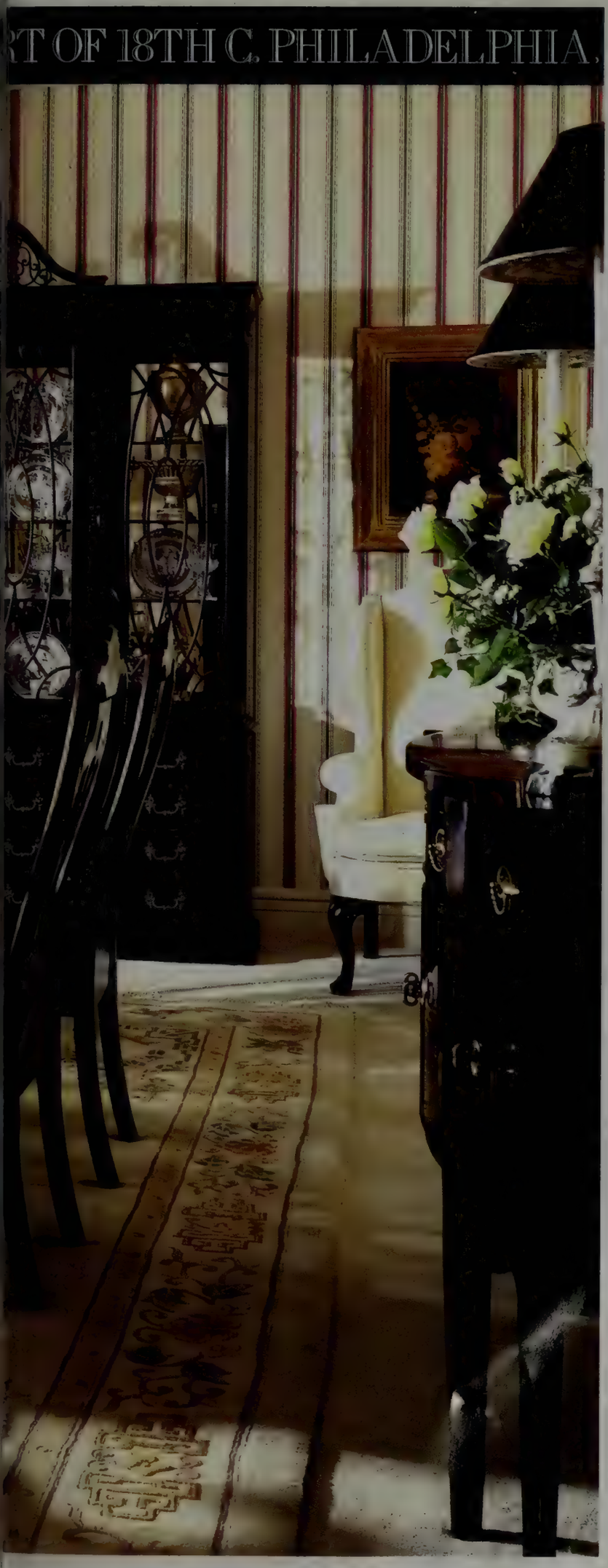


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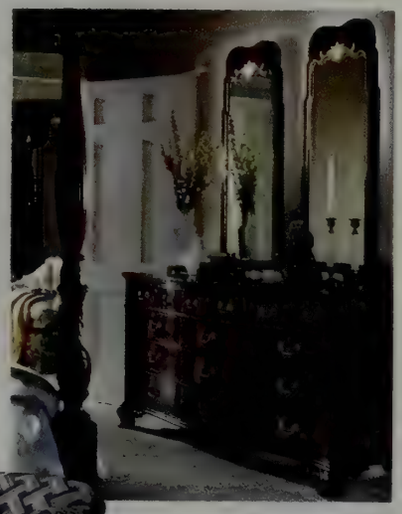


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COVER: Botanical watercolors by Fiona and Charles Allsopp line a wall of the dining room of their country house in England's Berkshire Hills. Photography by Derry Moore. See page 168.

TABLE OF CONTENTS

November 1993

INTERIOR DESIGN

124 **Baronial Air in the Borders**
A Vintage Scottish Estate Renewed for the Nineties
Interior Design by Lady Victoria Waymouth, IDDA, ASID
Text by Elizabeth Lambert/Photography by Derry Moore

132 **Living on Greenwich Time**
Blending Periods and Styles Invigorates a Spacious Connecticut House
Interior Design by Victoria Hagan
Text by Steven M. L. Aronson/Photography by Durston Saylor

140 **Netherlands Phoenix**
A Residence near Amsterdam Rises from the Ashes
Interior Design by Axel Vervoordt
Text by Michael Peppiatt/Photography by Kees Hageman

150 **International Style for Ohio**
Eclectic Elements Are Set Off with Bold Colors
Architecture by Stephen S. Schwartz
Interior Design by Thomas Britt, ASID
Text by Irene Borger/Photography by Jaime Ardiles-Arce

156 **Over the Store in Colorado**
Harley Baldwin's Polished Apartment in Aspen's 1892 Collins Block
Interior Design by Peter Hans Kunz and Alan Tanksley
Text by Gael Greene/Photography by Mary E. Nichols

168 **The English Grammar of Cedar House**
Fiona and Charles Allsopp in the Berkshire Hills
Text by Elizabeth Lambert/Photography by Derry Moore

176 **Breaking with Tradition**
A San Diego House Comes Apart at the Seams
Architecture by Richard Dalrymple, AIA
Text by Pilar Viladas/Photography by Grey Crawford

182 **Chic in Chicago**
Shaping Serene Spaces High Above Lake Shore Drive
Interior Design by Bruce Gregga, ASID
Text by Michael Webb/Photography by Tony Soluri

192 **In the French Fashion**
Lolita Lempicka at Home
Text by Charlotte Aillaud/Photography by Marina Faust

continued on page 4



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TABLE OF CONTENTS

November 1993

INTERIOR DESIGN

198 **Collectors' Call**
Art Influences the Approach to a Couple's Manhattan Apartment
Interior Design by Melvin Dwork, ASID
Text by Brooks Peters/Photography by Feliciano

204 **A Simple Formality**
Classic Lines for a San Francisco Designer
Interior Design by Orlando Diaz-Azcuy
Text by Joan Chatfield-Taylor/Photography by John Vaughan

ART AND ANTIQUES

164 **Art: Modern Architects' Drawings**
Twentieth-Century Visions on Paper
Text by Paul Goldberger

188 **Antiques: European Leather Screens**
Decorative Pieces from the 18th and 19th Centuries
Text by William Rieder

DEPARTMENTS

16 **Letters from Readers**

18 **People Are the Issue**

28 **Contributors**

32 **Brendan Gill: Gillette Castle**
An Actor's Folly on a Connecticut Hilltop

54 **Art Notebook**
Discovering Values in the Hudson River School
By Ann E. Berman

74 **Historic Architecture: Jujol**
Brilliant Career of the Little-known Catalan Modernist
By Thomas S. Hines

88 **AD Travels: Antiquing in New Orleans**
Marjorie Shushan Shares a Few of Her Favorite Sources
By Peter Haldeman

114 **Switzerland's Oskar Reinhart Collection**
Inside One of the World's Best Small Museums
By Michael Peppiatt

222 **AD-at-Large**
Inside the Design World

232 **Reader's Directory**

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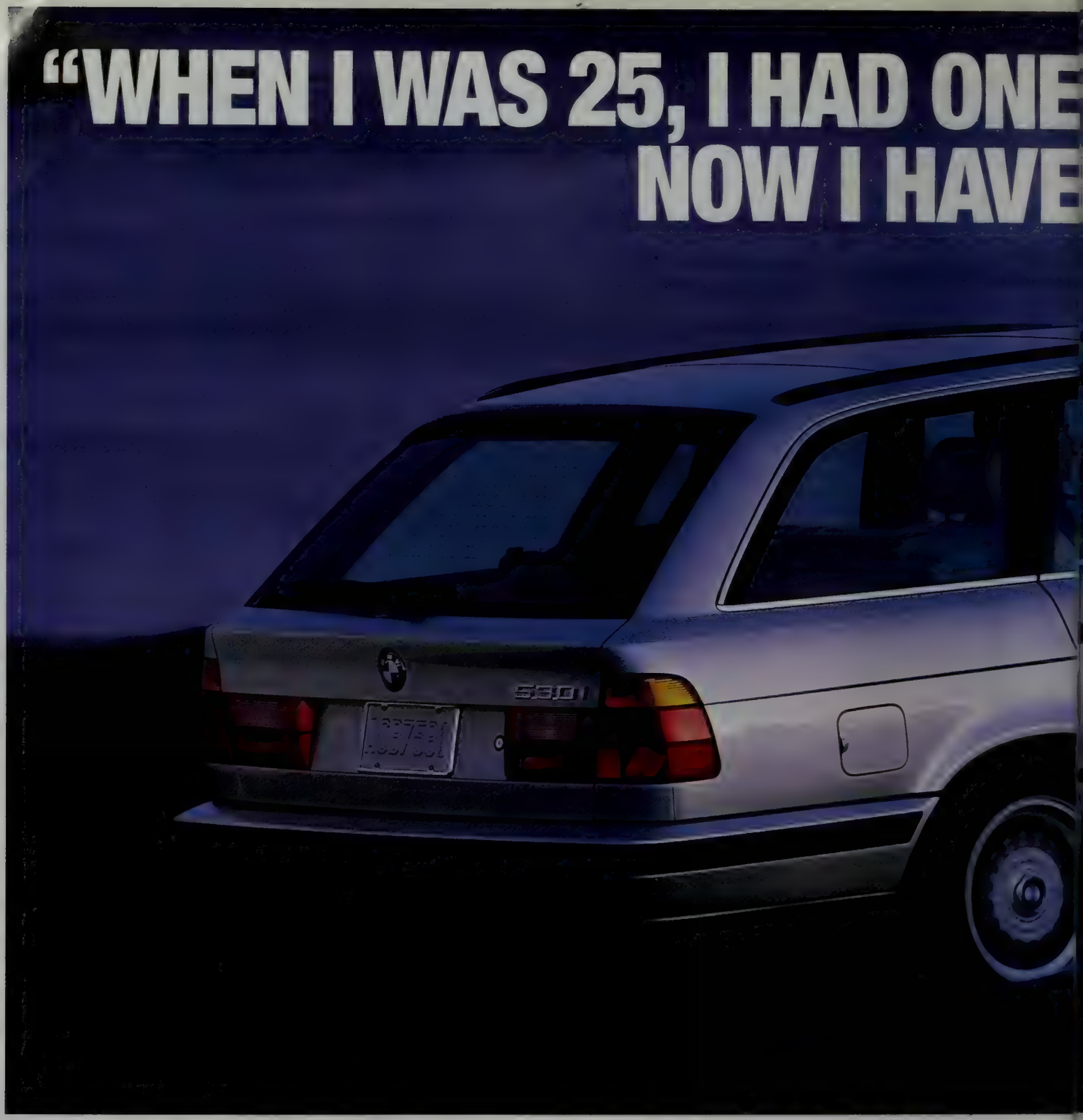
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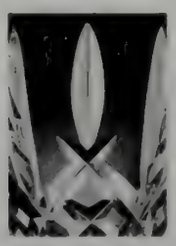
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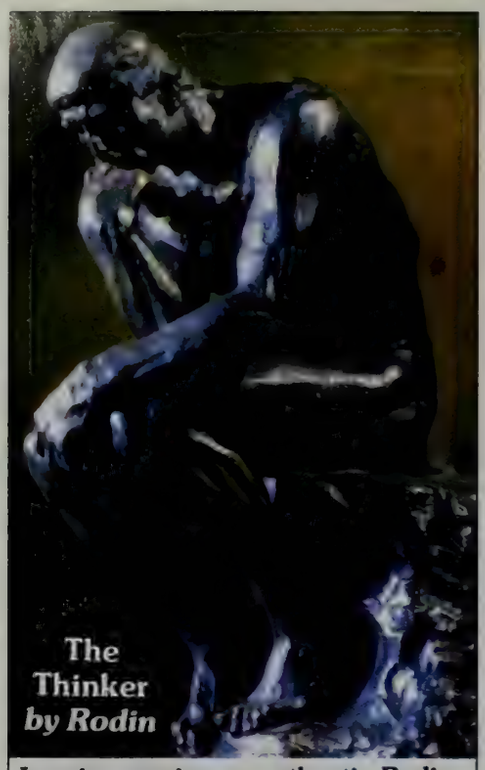
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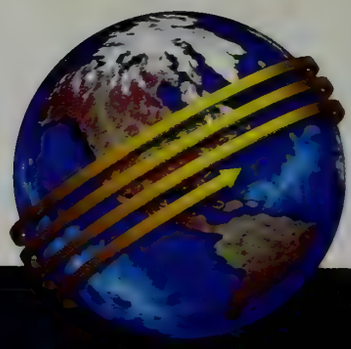
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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6300 Wilshire Boulevard, Los Angeles, California 90048.

As a former longtime resident of Carmel, I enjoyed your feature on Clint Eastwood's Mission Ranch (Visits, July 1993). The barn was one of the few places on the peninsula to listen to good jazz. It's rewarding to see thoughtful improvements on the property instead of the usual homage to crass commercialism.

Kaye Benson
Hooper, Nebraska

I read your article on Mission Ranch with great interest. Clint Eastwood was a fixture of my childhood (he shopped at my local grocery store), and as a young girl I haunted the Mission Ranch stables, saving every babysitting penny for the weekend ride. My friends and I would go up the Carmel riverbed in the dry summer season, gallop on soft river sand, splash through the river and duck under the outcropping willow branches. Or, for a special treat, the hardened old ranch hands would lead us out the river mouth for a fast gallop along the beach. These memories are sweet indeed. I wondered how I would respond to the renovation. As my husband and I had dinner on the terrace and watched the long, golden sunset, I could only think, Still pretty sweet, pretty sweet indeed.

Priscilla Edwards-King
San Francisco, California

The June and July 1993 issues of *Architectural Digest* are fantastic. Two of my favorite public figures—Clint Eastwood and Robert Redford (Portrait, June 1993)—really tell it as it is. I am from their generation and know whereof they speak. If I could read only one magazine, it would be yours.

Betty L. Seasholtz
Highland, California

As an avid fan of *Architectural Digest*, I'd like to congratulate you on the story on shopping in Ireland that appeared in the July 1993 issue (AD Travels). Having fallen in love with Ireland myself about twenty-two years ago, I finally bought a lovely Georgian farmhouse in Adare, County Limerick, on a whim in 1988. Everything interior designer Carleton Varney says about this picturesque and passionate country is true—it's an artist's paradise. I believe that Mr. Varney has done a great deal to stimulate business and at the same time has added his own personal flair and signature to a quietly evolving and sophisticated world of design.

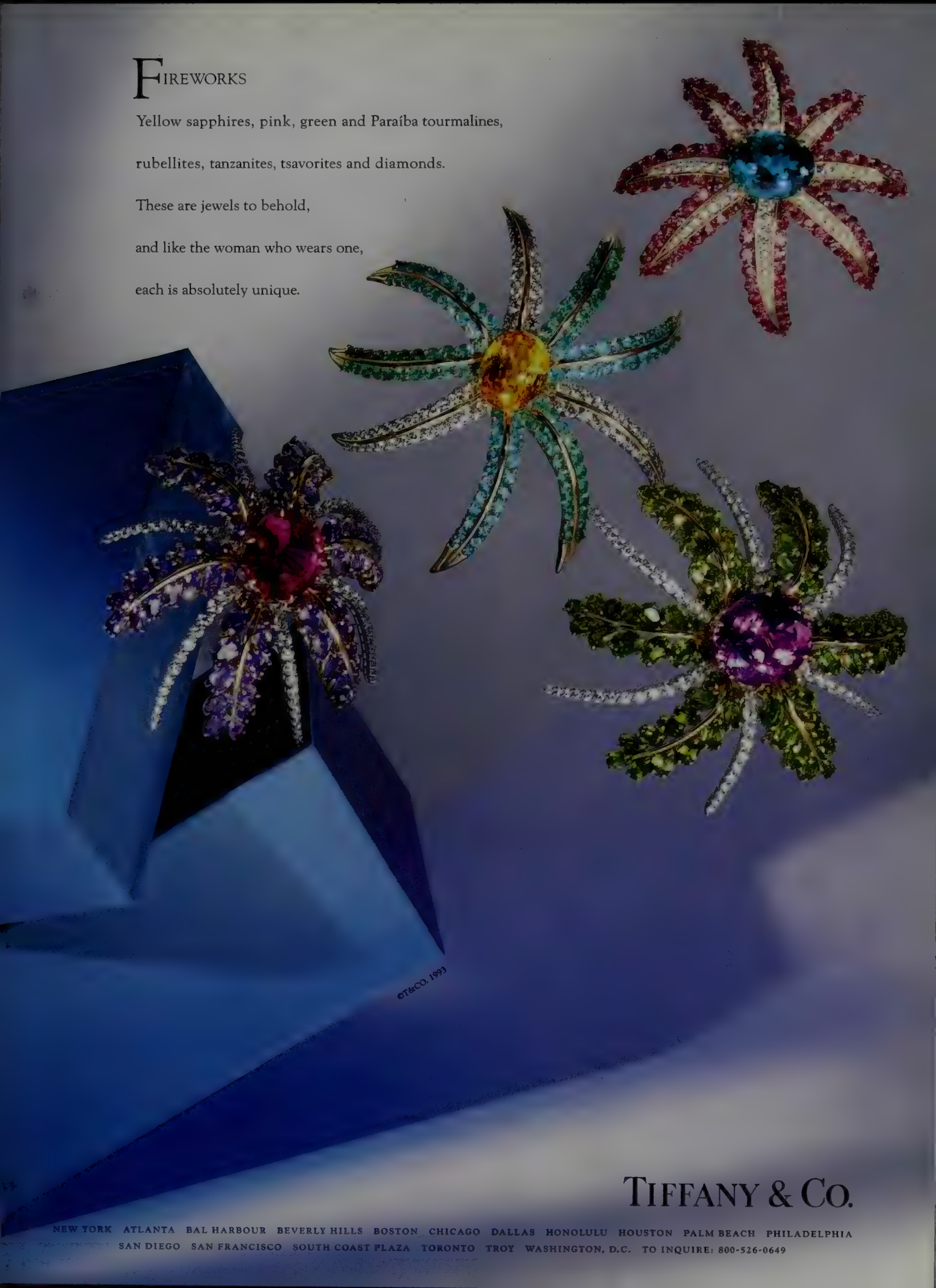
Kiki Ward Platt
Simpsonville, Kentucky

Thank you very much for the July 1993 issue of *Architectural Digest*, with the article by Brendan Gill on F. Burrall Hoffman. Father Carosella, pastor of Our Lady of Mercy in Boca Grande and chancellor of the diocese, was delighted to read it. He has been doing some research on the church and the artwork and furnishings. Also, the Clint Eastwood cover was especially appealing!

Jeanne C. Hickey
Diocese of Venice in Florida
Venice, Florida

A ride through the country on the Fourth of July took us by the Red House. We recognized it immediately from the pages of the July 1993 issue of *Architectural Digest* ("John Loring's Red House"). What a great sight to see on that special day, as it so personifies our country—a small town, a public park across the street and this wonderful red-and-yellow house. The restoration reflects so much of John Loring's American heritage. *Architectural Digest* shows quite a wide range of residences, and that is one of the reasons it is such an outstanding magazine.

Jacquelyn Donovan
Kalamazoo, Michigan


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PEOPLE ARE THE ISSUE


TERRY ASHE

Barbra Streisand, everyone knows, is one of the world's consummate entertainers. What many of her fans may not know is that she's also an obsessive collector. Next month, Architectural Digest takes readers inside one of Streisand's houses in Malibu (she owns five), where an extensive collection of Art Déco furniture and objects testifies to her singular vision. The December issue also inaugurates a new monthly column by the noted journalist Nicholas von Hoffman. Called AD Wired, it's meant to provide a reasoned, intelligible account of the latest developments in home electronics, which are quickly rewiring the way we live—and the way we plan and design our residences. Yet another highlight is Brendan Gill's story on Auldbrass, the Frank Lloyd Wright plantation that film producer Joel Silver has been restoring for the past five years. Like Streisand, Silver is obsessed. We hope the December issue captures a bit of that.

Paige Rense *Editor-in-Chief*


DERRY MOORE

Lady Victoria Waymouth

Baronial Air in the Borders

"You should be able to look at a room and not be certain of the date but know it looks wonderful, rather like a Balenciaga jacket from the 1950s," says Lady Victoria Waymouth, whose design for a nineteenth-century house in Scotland incorporated everything from bold wallcoverings and fabrics to Gothic Revival furniture. The London designer began her career with David Mlinaric, with whom she worked on country residences in England. Five years later she headed East and created interiors in such far-flung locations as Indonesia, Taiwan, Singapore and Hong Kong. Lady Victoria has since done houses, hotels and yachts in Australia, the Cayman Islands, San Francisco, New York and Palm Beach. In 1987 she opened a London retail outlet offering furnishings, antiques and, not surprisingly, unusual pieces assembled on her travels. *See page 124.*


DURSTON SAYLOR

Victoria Hagan

Living on Greenwich Time

Although she's designed everything from rooms for the Kips Bay Decorator Show House to New York apartments to residences in Nantucket and the Hamptons, Victoria Hagan says one of her favorite projects is a 20,000-square-foot English-style house in Greenwich, Connecticut. The owners are longtime clients of the designer's. "I've worked with them on two other houses over an eight-year period," she says. After redoing the electrical system and painting the interiors, Hagan set about furnishing the thirty-odd rooms with an array of European pieces, including a nineteenth-century settee from Italy, a Regency dining table from England, an Aubusson tapestry from France, an eighteenth-century table and trunk from Spain and a Neoclassical secretary from Germany. "Some people associate me with white, contemporary spaces," she says, "but contemporary wasn't appropriate for this project, and harmony can only be achieved by what is appropriate." *See page 132.*


KEES TAKKEN

Axel Vervoordt

Netherlands Phoenix

"I hate it when people call me a designer," says Belgian art and antiques dealer Axel Vervoordt. "Whereas most designers would find it limiting to be thought of simply as someone who buys lovely pieces and finds places for them in the houses they work on, that's exactly what I do." Vervoordt's calling in art and antiques goes back to his youth. "When I was fourteen I was already dealing and collecting. We had a lot of artist friends whom I was able to learn from, and because of that I became interested in both contemporary and classical art. My tastes run a wide range, so I think I must have had a great sense quite early on of the universality of art. At twenty-one, when I was at university, I bought an entire street in Antwerp—eleven houses—and restored it all. But my way of restoring a house is to do the necessary renovation work and then bring in the objects that make it come alive. Beautiful things always end up where they should be, and truthfully, it's the finding and buying that I love. The designing is secondary." *See page 140.*

continued on page 22

Louis Vuitton. The spirit of travel



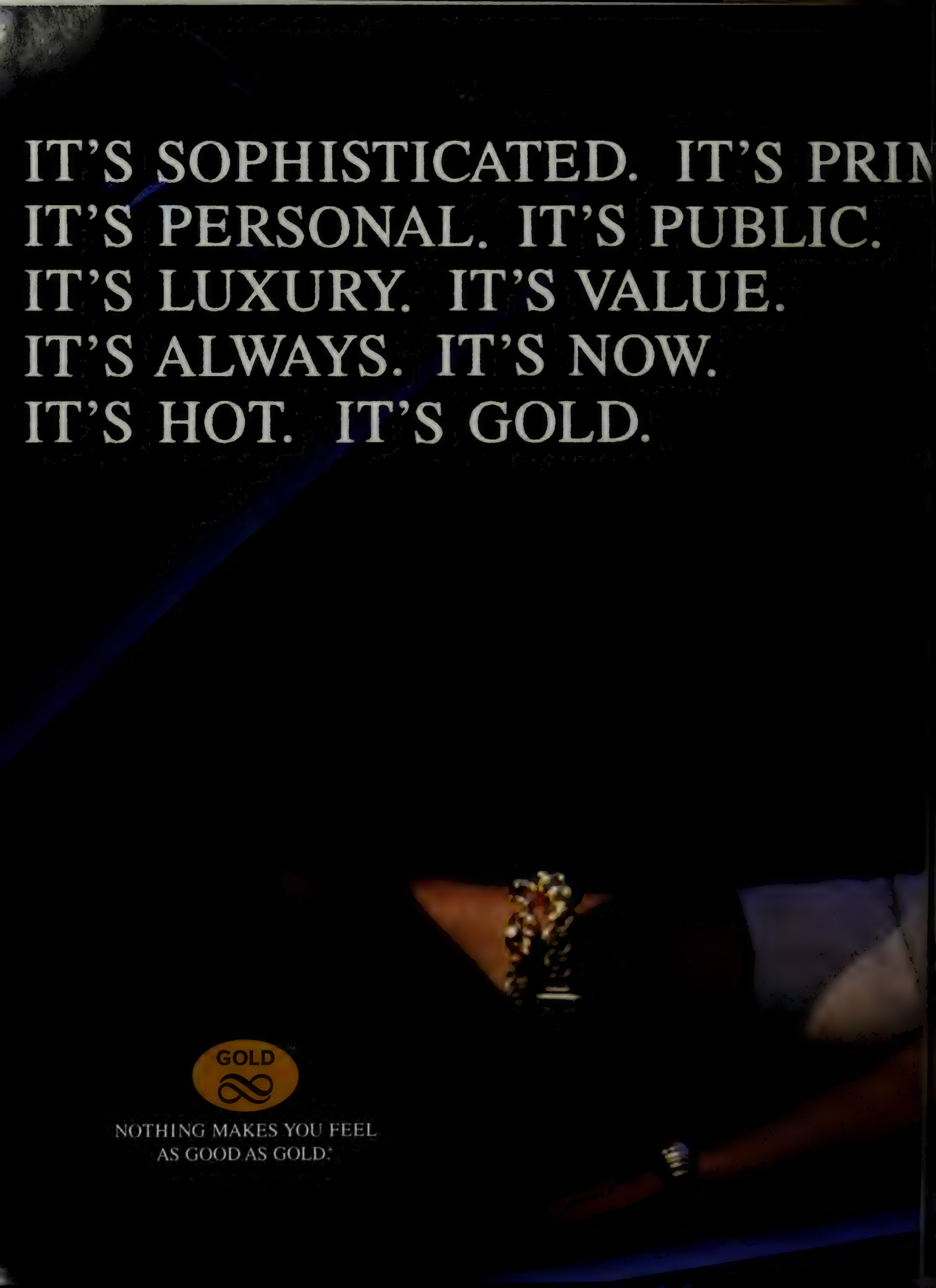
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continued from page 18


BILLY CUNNINGHAM

Thomas Britt

International Style for Ohio

"The point was to allow the house to remain tranquil and genteel without being fusty or fussy," says New York–based designer Thomas Britt of a young family's Tudor residence in Bexley, Ohio. "Our suburb is one of the oldest in Columbus," says the wife. "The house was completed in 1932," adds her husband. "What impressed us when we first saw it was the size and quality of every room, the details such as the wood floors and the leaded glass. It had solidity." That very solidity and sense of rootedness is important to the couple. "We never want to leave this neighborhood," he says. "Even though we're only in our thirties, we think of this as our last home." *See page 150.*


MARY E. NICHOLS

Harley Baldwin


PETER KULELEA

MARY E. NICHOLS

Alan Tanksley

Peter Hans Kunz

Over the Store in Colorado

In Harley Baldwin's urbane Aspen apartment—located above his Caribou Club in the town's 1892 Collins Block—there are few concessions to the Rocky Mountain resort locale. One prominent southwestern artwork, though, hangs in the living room: an 1824 oil by American portraitist Henry Inman depicting Chief Moanahonga of the Iowa tribe. Its acquisition followed a fortuitous turn of events. Baldwin had wanted to restore a small school of Corot painting he had bought years ago for three hundred dollars. "I wanted to know if it was worth the five-thousand-dollar restoration fee, so I took it to Sotheby's," he recalls. "The Corot expert there said it was an authentic Corot, and it was auctioned for one hundred and forty-three thousand dollars—I invested the windfall in *Moanahonga (Great Walker)*." Like his collections, the apartment is eclectic. According to Alan Tanksley, who worked on the design with Peter Hans Kunz, Baldwin's inspiration for the residence was Sir John Soane's Museum in England. "Harley brought with him what he wanted to live with, without undue regard for local mores." *See page 156.*


DERRY MOORE

DERRY MOORE

Charles and

Fiona Allsopp

The English Grammar of Cedar House

Moving is an integral part of life for Charles Allsopp, the chairman of Christie's, and his wife, Fiona, who live with their children at Cedar House in England's Berkshire Hills. Over the years they've done it so often and renovated so many residences that Fiona Allsopp says, "We're developing a certain sangfroid about the whole business of buying and selling." However, she goes on to tell a tale of a contract that had to be signed by 5:30 P.M., but the lawyer got lost in Paddington Station and all their children had to be sent out to find him. Such incidents fail to daunt the Allsopps. "I suppose it's like having a baby," she explains. "You forget the bad bits and remember the good." Recently Fiona Allsopp helped her daughter decorate her new flat. "Isn't it wonderful?" she said to her daughter. "Now that you've finished it, you can sell it and have the fun of starting again." Her daughter looked horrified. *See page 168.*


GREY CRAWFORD

Richard Dalrymple

Breaking with Tradition

Three years ago Richard Dalrymple moved his architectural practice from San Diego to Jakarta, Indonesia, which he had first visited on a job-finding sojourn in the early 1980s. "The work is exciting in Indonesia," he says, "and there's much greater design freedom." Dalrymple points out that the quality of workmanship in Indonesia would be impossible to duplicate in the United States—primarily, the intensity of detailing ("Most of it is so elaborate, there's no need to decorate," he says) and the human involvement in construction. "In Jakarta, structures are molded by hand, on-site, with lots of carvings and cuts. As an architect, I couldn't be more taken with this area. The materials are fascinating to work with: the local stones and woods, the bamboo and thatch. Culturally, however, Jakarta is at a different point in its development, and I do miss the museums and good bookstores. But every so often I come home and stuff my bags with books, laser discs and tapes, and then I return to the adventure." *See page 176.*


Bruce Gregga

Chic in Chicago

Before Bruce Gregga tackles a project, he goes about collecting minutiae on the day-to-day lives of his clients. "I put them through an interview process that seems spontaneous but is really quite thorough," he explains. "A lot of designers ask their clients how they expect their residence to function, how much closet space they need and how big they want the kitchen. I, on the other hand, get very specific. I ask, 'Where do you pack a suitcase for a trip? Do you put it on the bed or the dresser? When you have a dinner party do you do a buffet, serve from the kitchen or have someone bring dishes to the table?' " In his recent interior for a Chicago couple who prefer buffets, for example, he designed a credenza to go next to the dining table. "I try to learn how the client is going to live in a space," Gregga says, "and I've gotten to be a real nosey parker." *See page 182.*

continued on page 26


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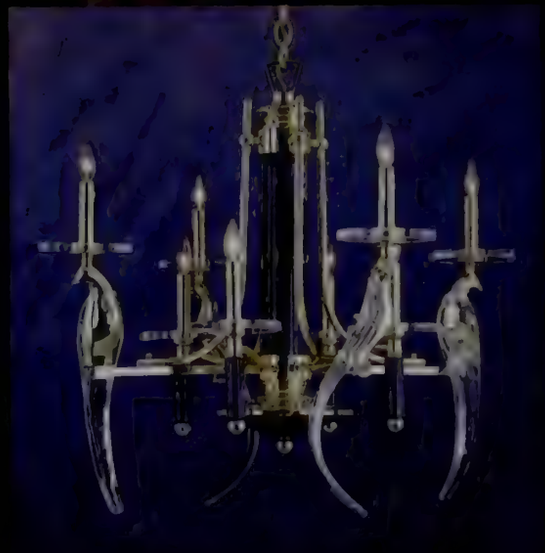
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continued from page 22



Lolita and Joseph-Marie Lempicka

In the French Fashion

For French fashion designer Lolita Lempicka and her husband, Joseph-Marie, their nineteenth-century apartment in Paris is a haven from demanding professional lives. "We had to find a way of organizing life that would suit both our work and family, while always remembering that fashion is mostly show business," she says. But the professional and the private inevitably overlap. "In my spring/summer 1994 collection I've used a lot of natural colors such as beige, ecru and sand. I like materials that look aged and slightly faded, and then I blend them with something contemporary or contrasting—a severe masculine vest, for example. In my house you'll find the same soft colors and the same mélange of the old and the new." *See page 192.*



Melvin Dwork

Collectors' Call

"I like to do a lot of pre-shopping, and then I take my clients around and give them a choice," says Melvin Dwork. "Of course I always say what my first preference is, and then it's up to them to decide." For the art-filled pied-à-terre of longtime clients on Manhattan's Upper East Side, Dwork focused on older antiques. A standout among the objects he selected is a seventeenth-century fauteuil covered in antique needlepoint. "He saw this chair in a jumble of other things," the wife recalls. "It was so dark and dirty that initially we thought, Who would buy this junk? But Mel knew it was a valuable find." Dwork had the original centuries-old fabric cleaned and repaired by a curator. "It was threadbare, and so dark you couldn't see the pattern," he says proudly. "Now look at it!" *See page 198.*



Orlando Diaz-Azcuy

A Simple Formality

"I'm a formal person," says San Francisco designer Orlando Diaz-Azcuy. "I don't wear jeans or sit on the floor with pillows—that's not me." In fact, he's been known to tour construction sites in a dark blue suit and escape "without a speck of dust on me—it drives everyone crazy." Diaz-Azcuy has a reputation for designing contemporary spaces, but for his own residence on Russian Hill, he makes judicious use of antiques. "They add a lot of richness, so I don't display them all at once," he explains. While he says he's "done with minimalism," there's an almost pristine purity to his apartment—enhanced by the primarily white palette. "I love red," he says. "But I have to live in a neutral environment." *See page 204.* □

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14. 11-pc. Art Nouveau walnut dining suite
15. Meeks Lincoln/Ford pattern 3-pc. parlor suite
16. 72" Victorian library table w/leather top

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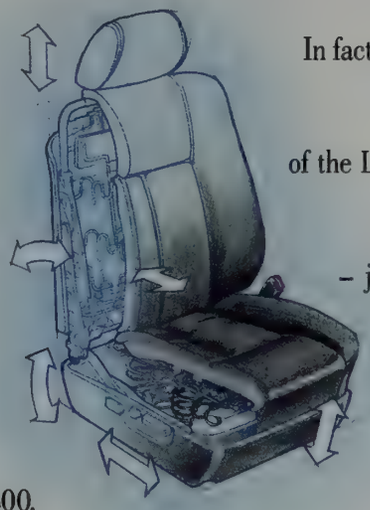


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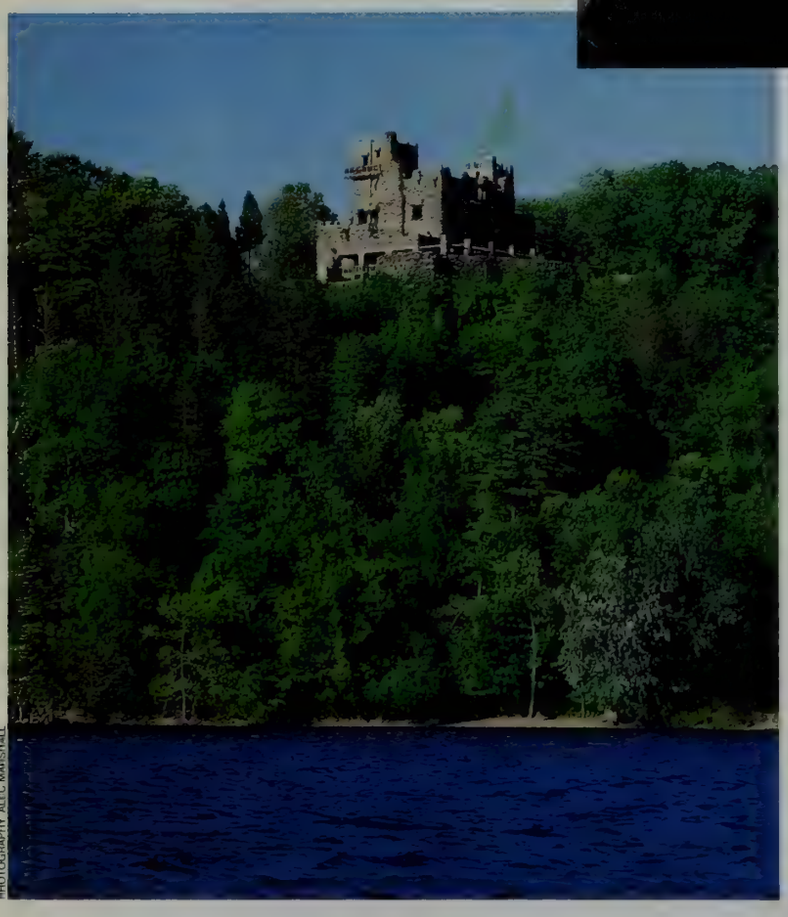
BRENDAN GILL: GILLETTE CASTLE

An Actor's Folly on a Connecticut Hilltop

CROWNING A WOODED bluff high above the Connecticut River, a few miles upstream from where it empties into Long Island Sound, is what appears at first glance to be the shadowy gray ghost of some immense, archaic structure, built in a fashion far more appropriate to the Old World than to the New. One is tempted to suppose (especially at dusk, with the mists rising from the river) that it must be the ghost of one of those fortified castles that for hundreds of years have stared grimly down from the vine-covered slopes of the Rhine. But this castle on the banks of the Connecticut is by no means apparitional—built of such rugged and durable materials as steel, fieldstone and concrete, it is a folly that the popular American actor William Gillette (1853–1937) designed and constructed in the early years of the century to serve as a retreat from the hurly-burly of Broadway. Tall, slender and extraordinarily handsome, Gillette was a playwright as well as



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"I'm going to build a rough place to live—I don't know exactly what to call it, but not a house," wrote actor William Gillette in 1915 of the fieldstone mansion he constructed in southern Connecticut. ABOVE: Known as Gillette Castle, it is now a state park. Most famous for his portrayal of Sherlock Holmes in his stage adaptations of Arthur Conan Doyle's novels—a role he played in Europe and the United States over a period of 37 years—Gillette was also a novelist and inventor. TOP: Gillette in 1900. ABOVE: Although he had no formal architectural training, Gillette designed the entire 24-room castle and almost all of its furnishings himself. Originally dubbed "the rock pile," it contains such Holmesian features as trick locks and a secret room.

continued on page 36



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An Actor's Folly on a Connecticut Hilltop
continued from page 32

an actor; he was also an inventor (some of his stage sound effects are still in use), a sailor, a novelist (*The Astounding Crime on Torrington Road*) and an ardent amateur architect.

With an aristocratic disdain for rainy days, Gillette earned millions from his theatrical talents and spent them readily on his hobbies. Because the property that he acquired embraces the last of a succession of hills that are known locally as the Seven Sisters, he named his retreat the Seventh Sister. Gillette's wife had died young, a few years after their marriage, and they had no children, but there was something inveterately childlike in the glee with which Gillette showed off his romantic castle and its hundred-and-twenty-odd acres of grounds. Among the wonders it boasted was a narrow-gauge railway—seventeen inches between the rails—which the ingenious Gillette designed in every particular and on which he served as chief engineer. Of the many names he gave to this superlative toy, his favorite was the Connecticut Nutmeg and Great Western; it wound for three miles through field and forest at a breathtaking top speed of twenty miles an hour.

In his will, written the month he died, Gillette issued instructions so precise and yet so eccentric that they eventually proved impossible to carry out. With a vividness not ordinarily encountered in wills, he wrote:

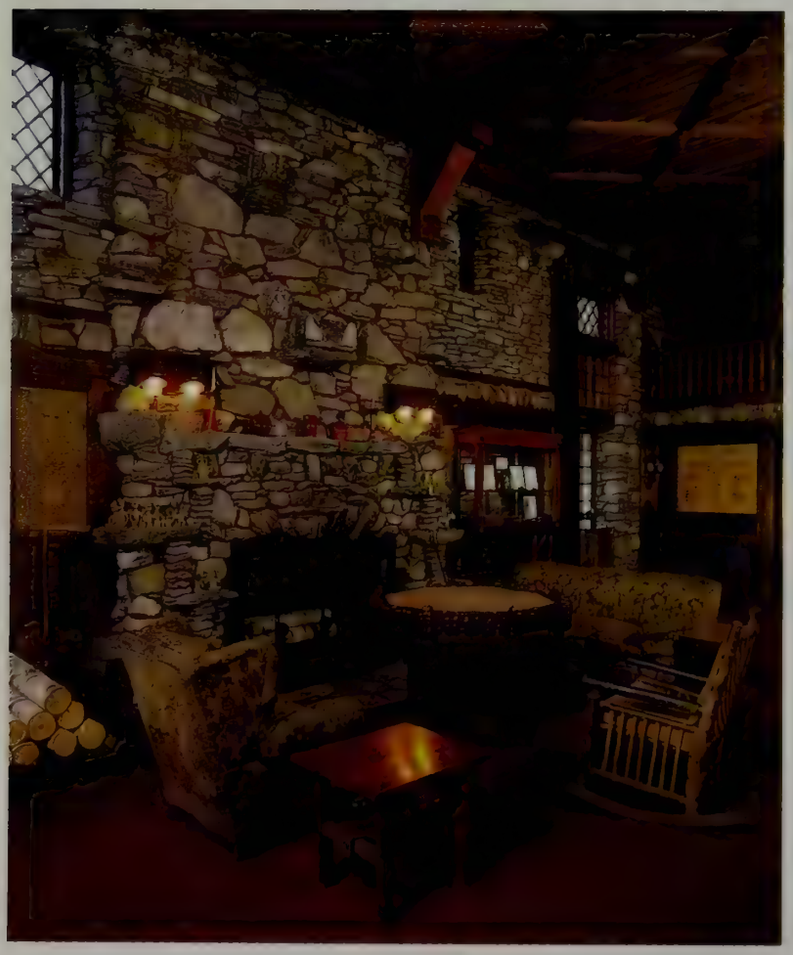
I would consider it more than unfortunate for me—should I find myself doomed, after death, to a continued consciousness of the behavior of mankind on this planet—to discover that the stone walls and towers and fireplaces of my home—founded at every point on the solid rock of Connecticut;—that my railway line with its bridges, trestles, tunnels through solid rock, and stone culverts and underpasses, all built in every particular for permanence (so far as there is such a thing);—that my locomotives and cars, constructed on the safest and most efficient mechanical principles; that these, and many other things of a like nature, should reveal themselves to me as in the possession of some blithering saphead who has no conception of where he is or with what surrounded.

Well! In order to carry out the other

BELOW: While the grand scale of the living room recalls a medieval great hall, the fieldstone fireplace and rough-hewn southern white-oak beams are typical of rustic American architecture after the First World War.

The castle served as a retreat from the hurly-burly of Broadway.

BELOW: The banquette under the staircase reflects Gillette's preference for built-in furnishings, a taste acquired on his houseboat. Raffia matting on the walls was added to absorb the humidity of Connecticut summers.





continued on page 40

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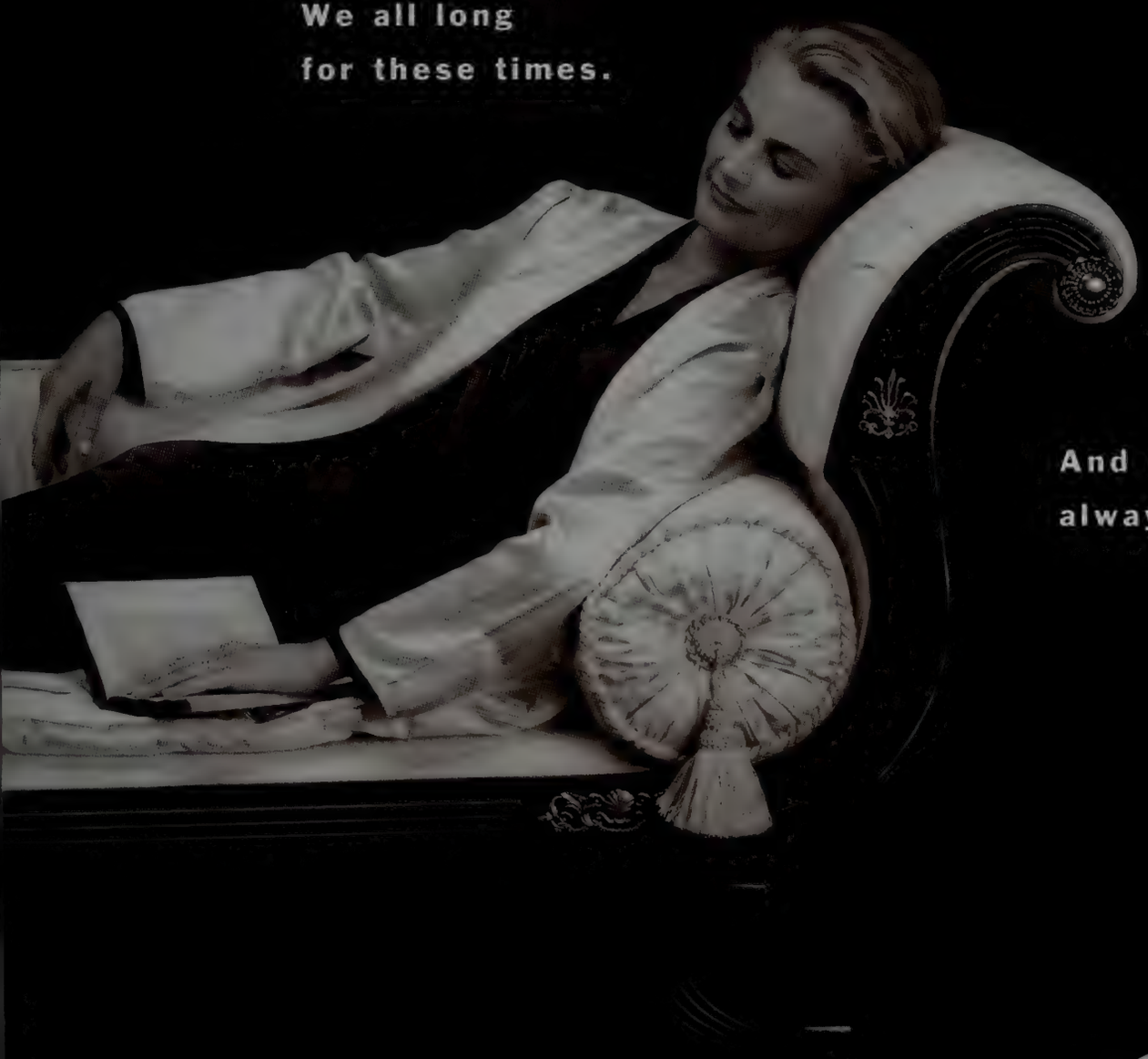
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An Actor's Folly on a Connecticut Hilltop
continued from page 36



provisions of the will, the executors were obliged to put the Seventh Sister up for sale, but how were the words *blithering saphead* to be defined and acted upon in a fashion satisfactory to a judge of probate? After several months of advertising the castle for sale and with no prospective purchasers in sight, blithering or otherwise, the property was offered at auction in the fall of 1938, bringing a high bid of thirty-five thousand dollars. Since Gillette had spent well over a million dollars on the property, the executors rejected the bid, hoping for a better offer on some later occasion. When none came, they sold it to the state for a public park for five thousand dollars less than it had brought at auction. To help defray the cost of the property, the state immediately sold the railway to an amusement

ABOVE: Completed during Prohibition, the castle contains a bar that Gillette rigged with a built-in cover and a trick wooden lock that only he knew how to work. A series of mirrors enabled him to spy on it from his bedroom balcony. At right is one of 45 oak doors, all designed with different latches.

In his will, Gillette issued instructions so eccentric that they proved impossible to carry out.





ABOVE: The desk and chair in the study came from the house where Gillette grew up. The chair slides on runners, which he added—along with the pivoting telephone stand—after moving into the castle. Ashtrays rest on both arms. Drafting tools on the desk date back to his high school years.

LEFT: To evoke the interior of his houseboat, Gillette exaggerated a tight use of space in the master bedroom. The pine bureau, hand-built to his minute specifications, displays his original interpretation of Craftsman style. Small drawers on both ends were used for personal items such as cuff links.

continued on page 48

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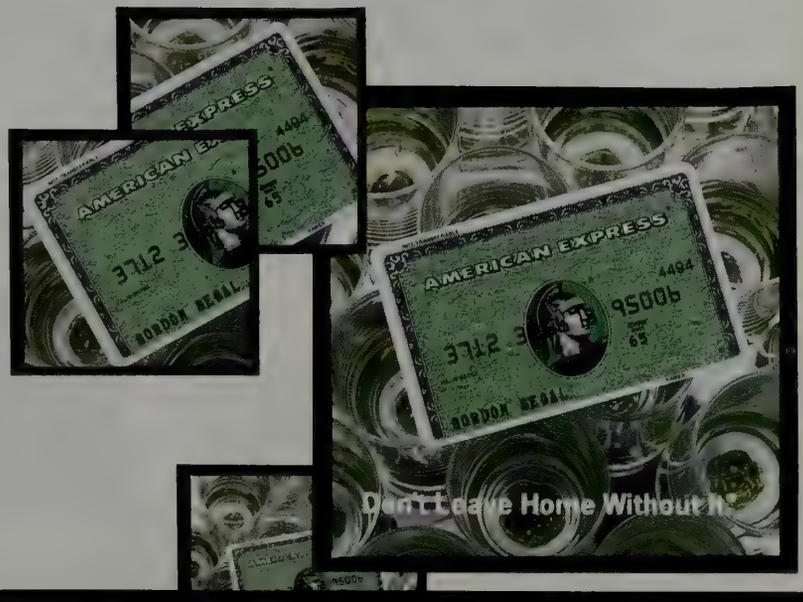
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Gillette Castle
continued from page 40

park in Bristol, Connecticut, but the castle itself has been well maintained and looks much as it did in Gillette's day, save for the absence of several servants, seventeen cats and two pet frogs. The castle, which took five years to build, contains twenty-four rooms and seven baths. The only truly baronial space is the living room, which is fifty feet long by thirty feet wide and nineteen feet high; it is framed and paneled in southern white oak and raffia matting from Java. Windows, doors, stair banisters and even locks and light switches are of the same hard oak, designed by Gillette and carved by local craftsmen. The effect is medieval, except in the bedrooms, which are incongruously furnished with narrow white metal beds of a kind once commonly found in hospitals.

It is thought that Gillette liked small bedrooms and narrow beds because before building the Seventh Sister he had spent most of his leisure time on a vast and oddly shapeless houseboat, *Aunt Polly,* which he eventually beached just below the castle and used as a summer bungalow. At the height of his career, Gillette was often on the road for a year or two at a time, crisscrossing the continent and filling engagements abroad. He developed the actor's knack for living out of a trunk—in his case, fashion plate that he was, out of several trunks—and a knack as well for writing quickly, wherever he chanced to be; some of his most successful plays were written in a few weeks, in hotel rooms and between performances.

In the mid-nineteenth century acting was thought to be a harum-scarum profession—indeed, not a profession at all but an occupation that people of good family took care to avoid. Gillette was born in Hartford, the youngest of six children of impeccably well bred parents; his father was a United States senator and his mother was a descendant of Thomas Hooker, the founder of Hartford. The Gillette family's mansion was located in a portion of Hartford known as Nook Farm, among whose other residents were Harriet Beecher Stowe, Charles Dudley Warner and Mark Twain. Young Gillette was an excellent student with a range of interests broad enough to include both literature and mechanics. To his parents' dismay, he also manifested a passion for acting. Dutifully, he attended Yale and Harvard, but, dropping out of both institutions, he set about making a career for himself as an actor. He developed a style that was notably at odds with the then usual practice (deplored centuries earlier by Shakespeare) of tearing a passion to tatters. Gillette was praised for his nonchalant, elegantly understated manner; he used few gestures and spoke in a low, clipped voice. "[He had a] silken quality . . . a felicitous combination of grain and polish," wrote Helen Hayes (who made her debut with him in James Barrie's *Dear Brutus*). "I was never again to see such timing as this man had."

As a playwright, Gillette favored complexly plotted comedies and melodramas. In 1895 he wrote and starred in a melodrama about the Civil War called *Secret Service,* which enjoyed success in the United States and Europe. Three years later he wrote a play, *Sherlock Holmes,* based in part on Arthur Conan Doyle's stories about the great detective and in part on his own dramatic inventions. With Gillette as its star, *Sherlock Holmes* played for decades and made a fortune for Doyle as well as for Gillette. Doyle himself gave credit to Gillette for having "changed a creature of thin air into an absolutely convincing human being" by providing the appearance and deportment now permanently associated with Holmes. It was Gillette who made the deerstalker cap and the Inverness cape Holmes's trademarks and who first gave him a calabash pipe to smoke, and it is Gillette's features—narrow head, hawk nose and sharp chin—that have come to be thought of as Holmes's.

continued on page 50

Photography: Rick Young



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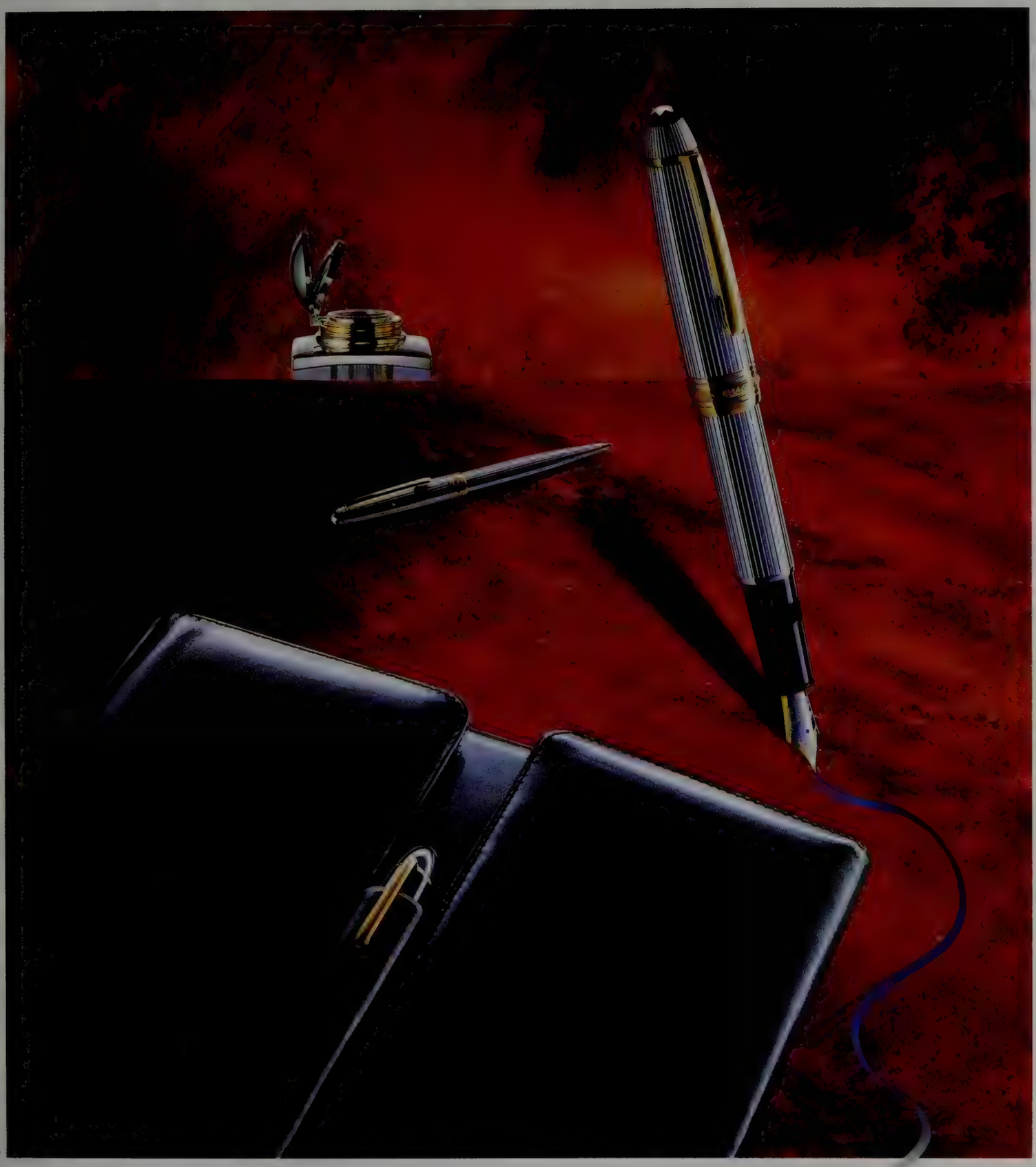
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Gillette Castle
continued from page 48

In his mid-seventies, still spry in body and spirit, Gillette was persuaded to undertake a farewell tour in *Sherlock Holmes*. The tour proved so popular that it lasted for well over two years. Upon finally retiring, Gillette consented to settle down to a strenuous idleness at the Seventh Sister. He corresponded faithfully with actors and actresses who had once shared the stage with him (in the case of the actresses, perhaps more than the stage—he had been in his prime what used to be called a lady-killer); he entertained friends with rides on the Connecticut Nutmeg and Great Western; and from time to time he was haled into court for driving a motorcycle at speeds of over seventy miles an hour on the back roads adjacent to his home. It was a life wholly of his choosing, carried out with his usual grace, and it was no wonder that when the time came for him to write his will he would dare to couch his fears for the future of his beloved retreat in humorous terms. The single, superbly constructed sentence in which he describes his pride in the creation of the Seventh Sister is given a sudden, unexpected jolt by the slapstick phrase *blithering saphead*. A roar of laughter went up from coast to coast as soon as the press got hold of the will, and this was surely just as Gillette had calculated. To be able to delight an audience even after one's death—ah, that was theater, theater at its best, theater as he had helped to invent it. And so with strong blunt strokes of his pen, in very black ink, he signed the will. □

It is Gillette's features that have come to be thought of as Holmes's.

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Discovering Values in the Hudson River School

By Ann E. Berman

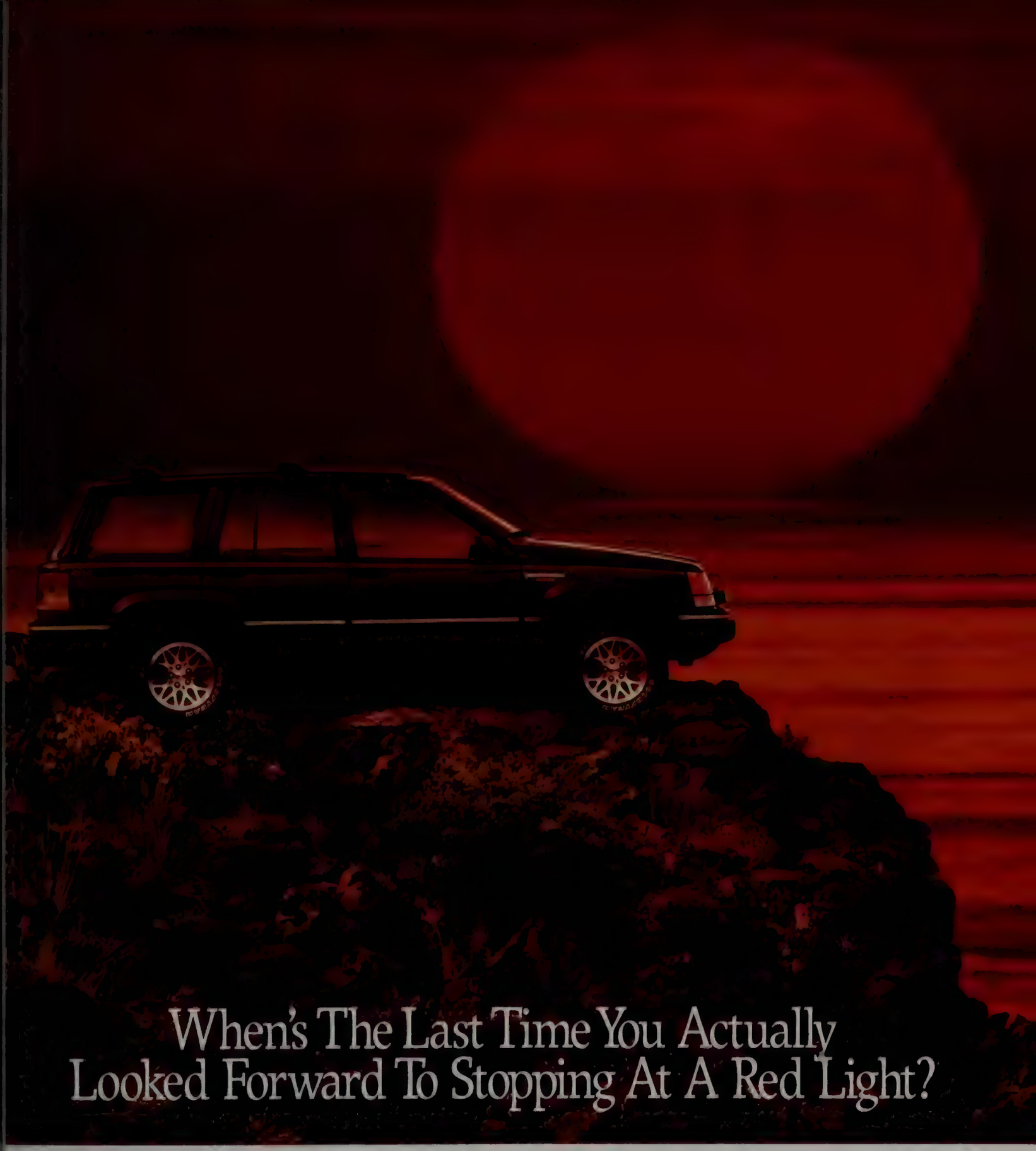
FROM THE HUDSON VALLEY to Maine, nineteenth-century Americans gazed upon virgin forests, picturesque mountain crags, and crystal-clear rivers and lakes in which the intense colors of sunset were reflected in blazing magnificence. Today, collectors of American art are enjoying this beauty all over again in the landscapes of the Hudson River School. Although large, important examples by Thomas Cole, Frederick Church, Albert Bierstadt and others can bring six or even seven figures (*Home by the Lake* by Frederick Church bought $8.25 million at Sotheby's in 1989), collectors may be surprised to discover that fine-quality paintings by lesser-known Hudson River School artists are in many cases still temptingly undervalued.

The true meaning of the term "Hudson River School" may also be a bit of a surprise. Coined in the 1870s, it was originally a sneering epithet for the "outmoded" old landscape painters soldiering on against a tide of Impressionism. Though today it is sometimes used as a generic catchphrase for any nineteenth-century landscape painting, most experts agree that it is properly applied to an American landscape executed between 1825 and 1880 in the spirit of the first great Hudson River painter, Thomas Cole (1801–1848)—that is to say, in a detailed, finished manner, with attention to compositional technique, topographical accuracy, light and atmosphere. Thomas Cole worshiped the American landscape, and it showed. He wished to celebrate the grandeur of nature in an almost spiritual way and

Afternoon Sun, Hudson River, Herman Fueschel, 1869. Oil on canvas; 11½" x 19½". Extending from Manhattan to Albany and beyond, the Hudson River became a frequent subject for mid-19th-century American landscape painters. Artists of the Hudson River School believed in maintaining a fidelity to the natural features of a locale. Alexander Gallery, New York.



continued on page 58



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fig. 1: The classic face of Patek Philippe.



fig. 4: Complicated wristwatches circa 1930 (left) and 1990. The golden age of watchmaking will always be with us.

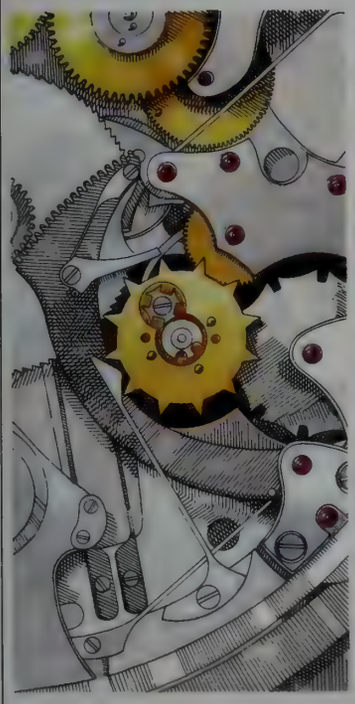


fig. 2: One of the 33 complications of the Calibre 89 astronomical clock-watch is a satellite wheel that completes one revolution every 400 years.

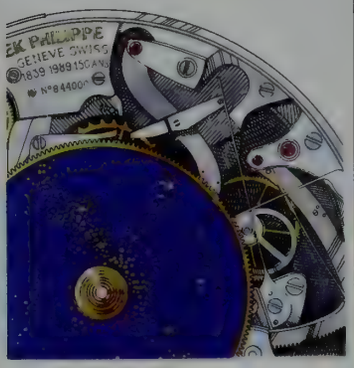


fig. 5: The Geneva Seal is awarded only to watches which achieve the standards of horological purity laid down in the laws of Geneva. These rules define the supreme quality of watchmaking.



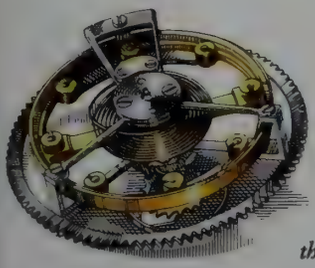


fig. 3: Recognized as the most advanced mechanical regulating device to date, Patek Philippe's Gyromax balance wheel demonstrates the equivalence of simplicity and precision.



fig. 6: Your pleasure in owning a Patek Philippe is the purpose of those who made it for you.



fig. 7: Arabesques come to life on a gold case-back.

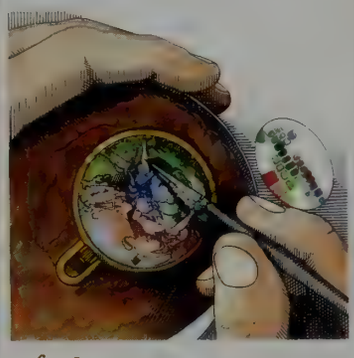


fig. 8: An artist working six hours a day takes about four months to complete a miniature in enamel on the case of a pocket-watch.

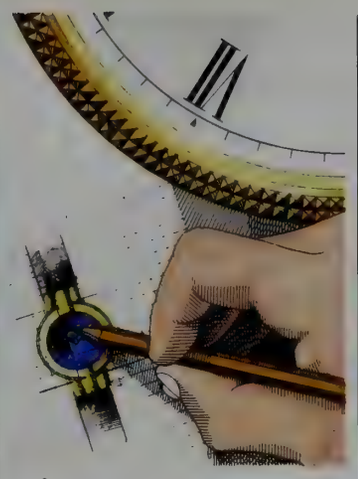


fig. 9: Harmony of design is executed in a work of simplicity and perfection in a lady's Calatrava wristwatch.

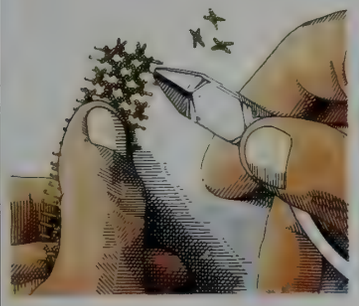


fig. 10: The chainsmith's hands impart strength and delicacy to a tracery of gold.



fig. 11: Circles in gold: symbols of perfection in the making.



fig. 12: The test of a master lapidary is his ability to express the splendour of precious gemstones.

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fig. 13: The discreet sign of those who value their time.

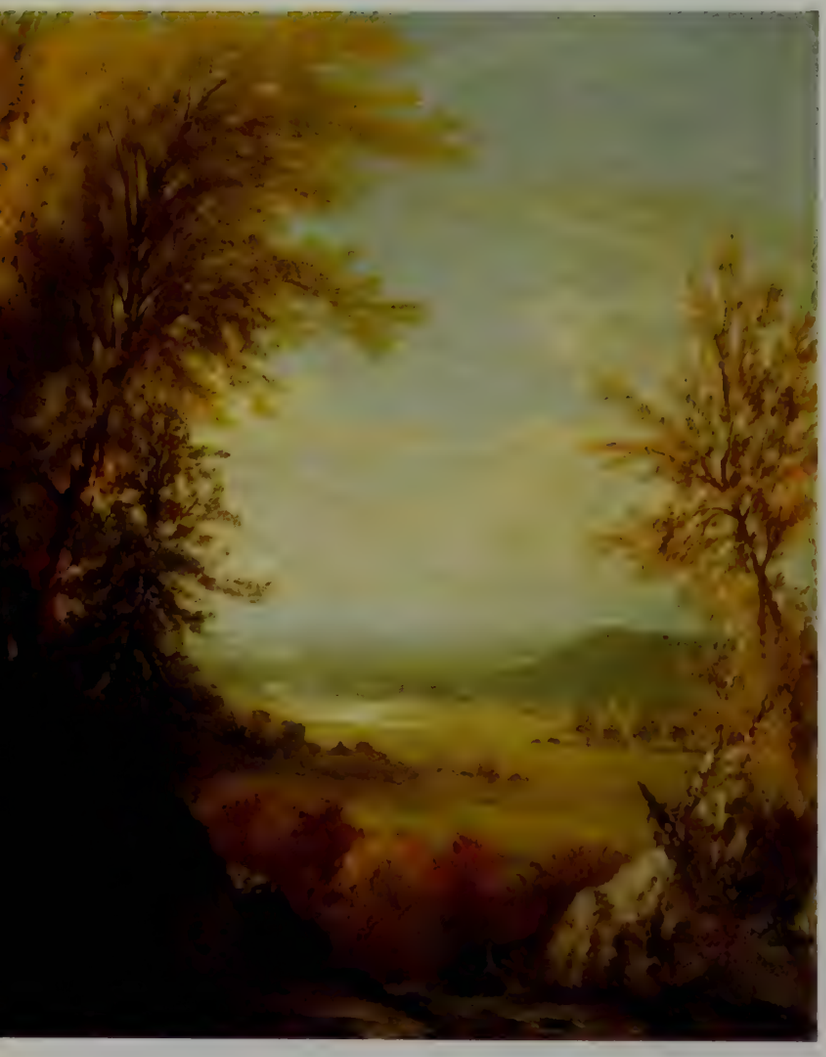
Discovering Values in the Hudson River School
continued from page 54



LEFT: *Morristown, New Jersey*, Clinton Ogilvie, 1869. Oil on canvas; 11" x 17". In the manner of Thomas Cole, who played a major role in establishing the genre, Hudson River painters—linked by a similar style and attitude rather than a geographic location—often portrayed sweeping skies and atmospheric backgrounds to convey their reverence for nature. Kennedy Galleries Inc., New York.

BELOW LEFT: *Landscape View, A Valley Vista*, Richard William Hubbard, circa 1865. Oil on canvas; 12" x 10". After studying with the naturalist painter Daniel Huntington and the artist-inventor Samuel Morse, a founder of the influential National Academy of Design, Hubbard went on to document such East Coast sites as Lake George, Lake Dunmore and the Connecticut River. Mark LaSalle Fine Art, Albany, New York.

The Hudson was the gateway to the sketching grounds of the north.



combined fidelity to observed fact with artistic idealization and a nod to the theories of the picturesque. Compositionally, Cole favored a detailed foreground, receding to a vaguer middle ground and distance, producing the feeling of limitless space.

The Hudson was a favorite subject of Cole and his many followers. "The river was spectacular, and it was right on their doorstep," Martha Fleischman of New York's Kennedy Galleries points out. It was also the gateway to the sketching grounds of the north—the Catskills, the Adirondacks and beyond. Asher B. Durand, Frederick Church, Albert Bierstadt, John F. Kensett, Sanford Gifford, Worthington Whittredge, Jasper Cropsey and hundreds of less well known painters made their way up to the lakes and mountains of New York State, New Hampshire and Maine, painting as they went. Their work found an enthusiastic audience: By midcentury Americans were no longer battling the wilderness and could appreciate the beauty of unspoiled nature. The landscape was an accessible, popular subject. In 1859 people even lined up to pay for a thrilling glimpse of Church's dramatic, mammoth painting *Heart of the Andes*. "We can't conceive of how revered these artists were," says New York dealer Howard Godel. "They were the celebrities of their day."

But all good things come to an end. Although Luminist painters like Gifford, Martin Johnson Heade, Kensett, Francis Silva and others revitalized Hudson River painting in the 1860s and 1870s with their unique, light-suffused canvases, by the end of the next decade the new dominance of foreign-trained artists whose meccas were Barbizon and Giverny—

continued on page 62

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Discovering Values in the Hudson River School
continued from page 58



Catskill Vista, Charles Knapp, circa 1875. Oil on canvas; 20" x 36". A depiction of a section of the Catskills, which border the Hudson River on the west, shows the high degree of finish that became a hallmark of the Hudson River School. A landscape painter who worked mainly in Philadelphia and the Hudson River valley, Knapp exhibited from 1859 to 1861 at the National Academy of Design, which was dedicated to celebrating the work of American painters. Godel & Co., New York.

not Lake George—sounded the death knell of the Hudson River era. The market languished, and countless landscapes were consigned to dusty oblivion in American attics.

It was not until the 1960s that the market began to revive and Hudson River School paintings emerged from their long exile. The 1970 exhibition "19th-Century America" at New York's Metropolitan Museum of Art did much to fuel the interest of collectors, and prices for the best works climbed sharply. It is now rare to discover a major picture by any of the big names, but fortunately this is not true of excellent works by dozens of lesser-known artists. Dealers have many beautiful examples, and new works appear all the time. "There are still masterpieces coming on the market," says Mark LaSalle, a private dealer from Albany. "In this area you can buy the best paintings for reasonable prices." How reasonable? "You can still buy museum-quality works for under forty thousand dollars—sometimes for under fifteen thousand dollars," says Godel, and Philadelphia dealer Robert Schwarz adds: "A smart person will find a good example by a lesser-known painter rather than a minor work by one of the big guys."

Artists to look for include Samuel Colman (1832–1920), who produced particularly atmospheric views of the Hudson and environs. Colman cofounded the American Society of Painters in Water Color and was an early member of the Society of American Artists. He was considered such a representative member of the Hudson River School that in 1864 his work joined that of Kensett, Bierstadt and others in a portfolio of sketches presented to William Cullen Bryant. Many

continued on page 66

LESSER-KNOWN HUDSON RIVER SCHOOL PAINTERS

Other artists frequently mentioned by art dealers include the following:

James Renwick Brevoort
Alfred Thomson Bricher
Harrison Brown
Charles de Wolf Brownell
Norton Bush
Conrad Chapman
George Clough
Hendrick Dirk Kruseman Van Elten
John Falconer
Samuel Gerry
Robert Swain Gifford
George Harvey
Hermann Herzog
James Hope
John Key
Edmund Darch Lewis
Clinton Loveridge
Homer Dodge Martin
Louis Remy Mignot
William Ricarby Miller
Frederick De Bourg Richards
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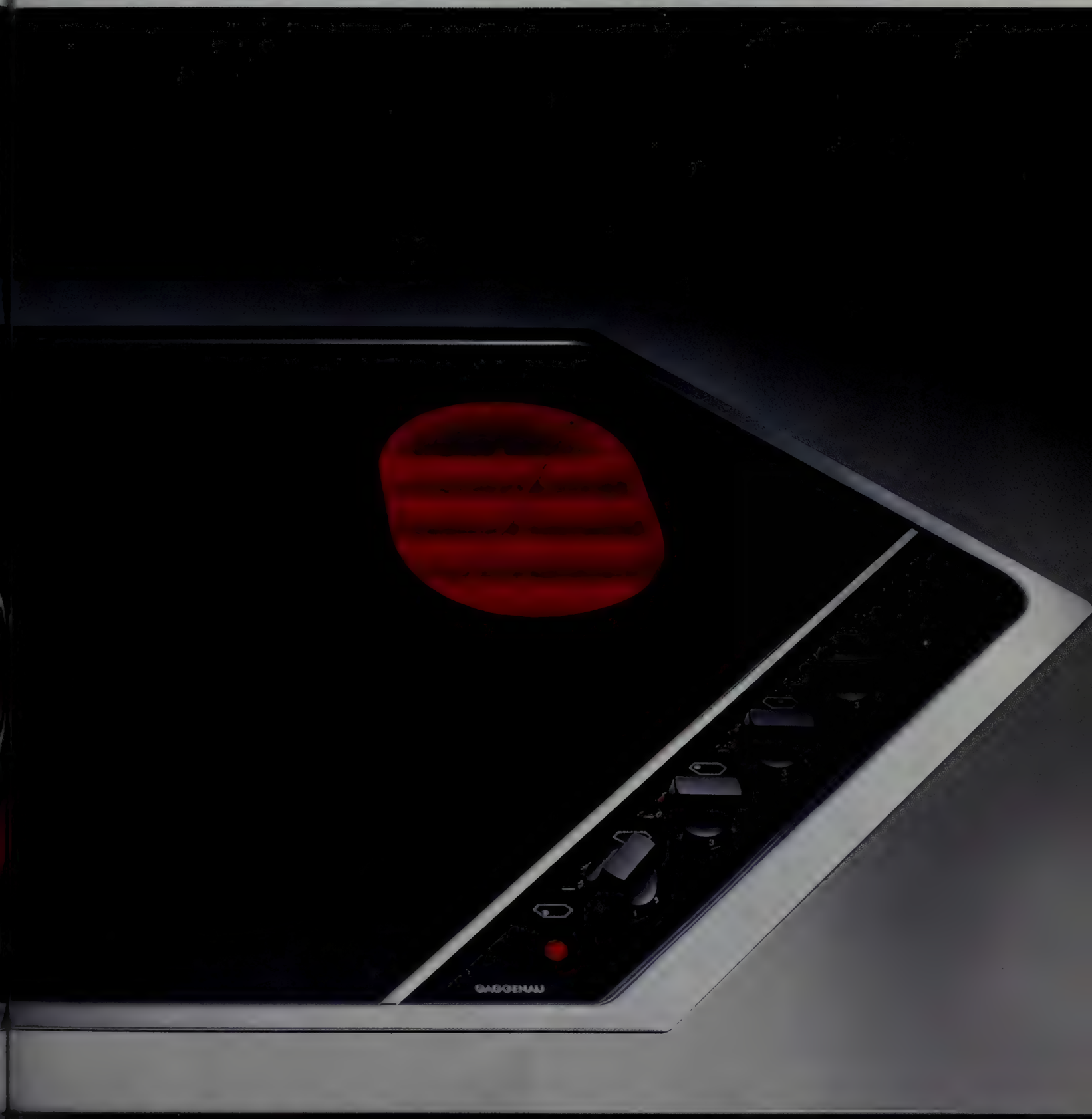


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The difference is Gaggenau



...continued from page 62



LEFT: *Poughkeepsie, Sunday Morning*, Edward Gay, 1860. Oil on canvas; 16¼" x 13¾". Gay, who studied under Hudson River painter James Hart, exhibited at the National Academy of Design for close to 50 years. An Irish-born painter who grew up in Albany, New York, Gay portrayed Poughkeepsie, the onetime capital of his adopted state, which lies on the east bank of the Hudson River. Kenneth Lux Gallery, New York.

works by John Casilear (1811–1893) are also considered classic examples of the genre. Like his friend and mentor Asher B. Durand, Casilear began his career as an engraver, perfecting the detailed technique that would characterize both men's paintings. Casilear, Durand and Kensett painted many of the same subjects, chosen as the men traveled together on long sketching trips in Europe and the United States.

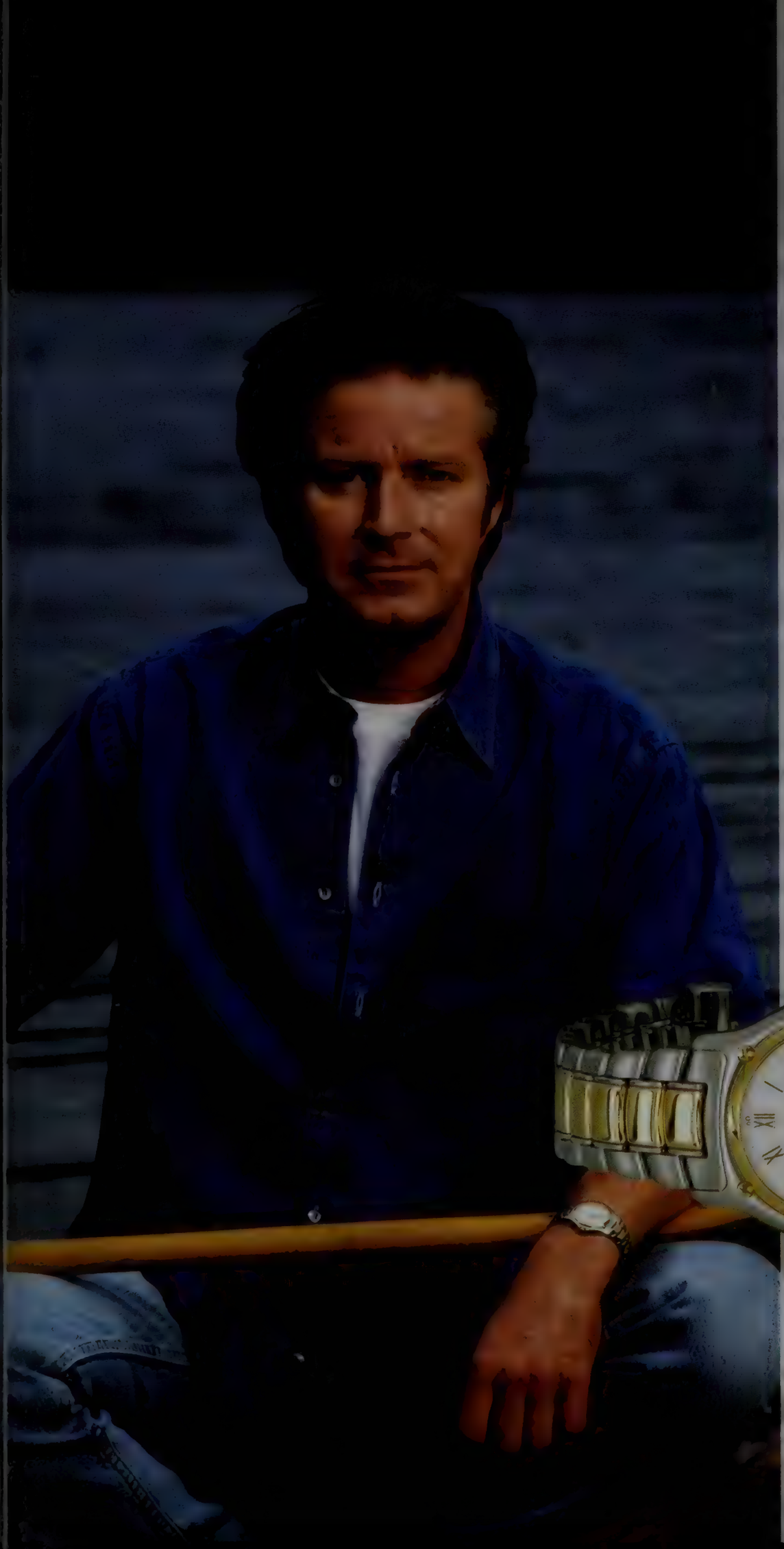
Views of the Hudson by Johan-Herman Carmiencke (1810–1867) can be had for under $20,000, and dra-

BELOW: *Boat Launch at the River's Edge*, James Fairman, 1869. Oil on canvas; 20¼" x 36". Unlike other Hudson River artists whose works focused on the East Coast, the Glasgow-born Fairman executed foreign landscapes as well, including scenes of his hometown, England, Wales, Switzerland and the Mediterranean coast. The Schwarz Gallery, Philadelphia.



Their work found an enthusiastic audience: By midcentury Americans were no longer battling the wilderness and could appreciate the beauty of unspoiled nature. The landscape was an accessible, popular subject.

continued on page 70



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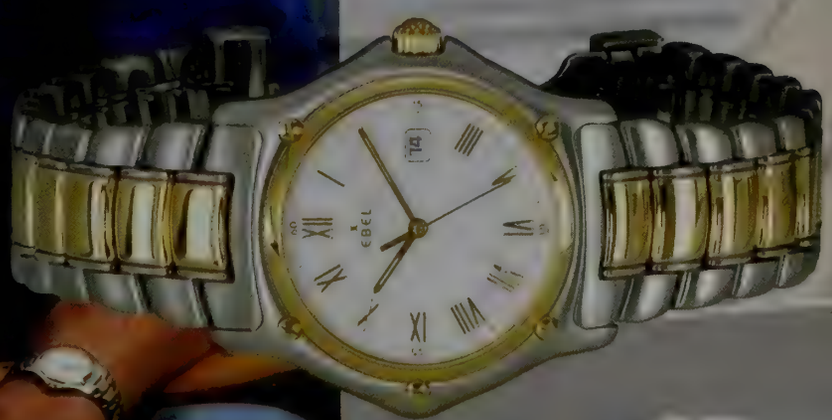
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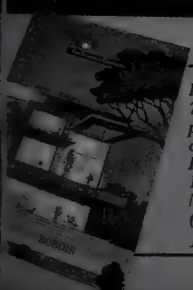
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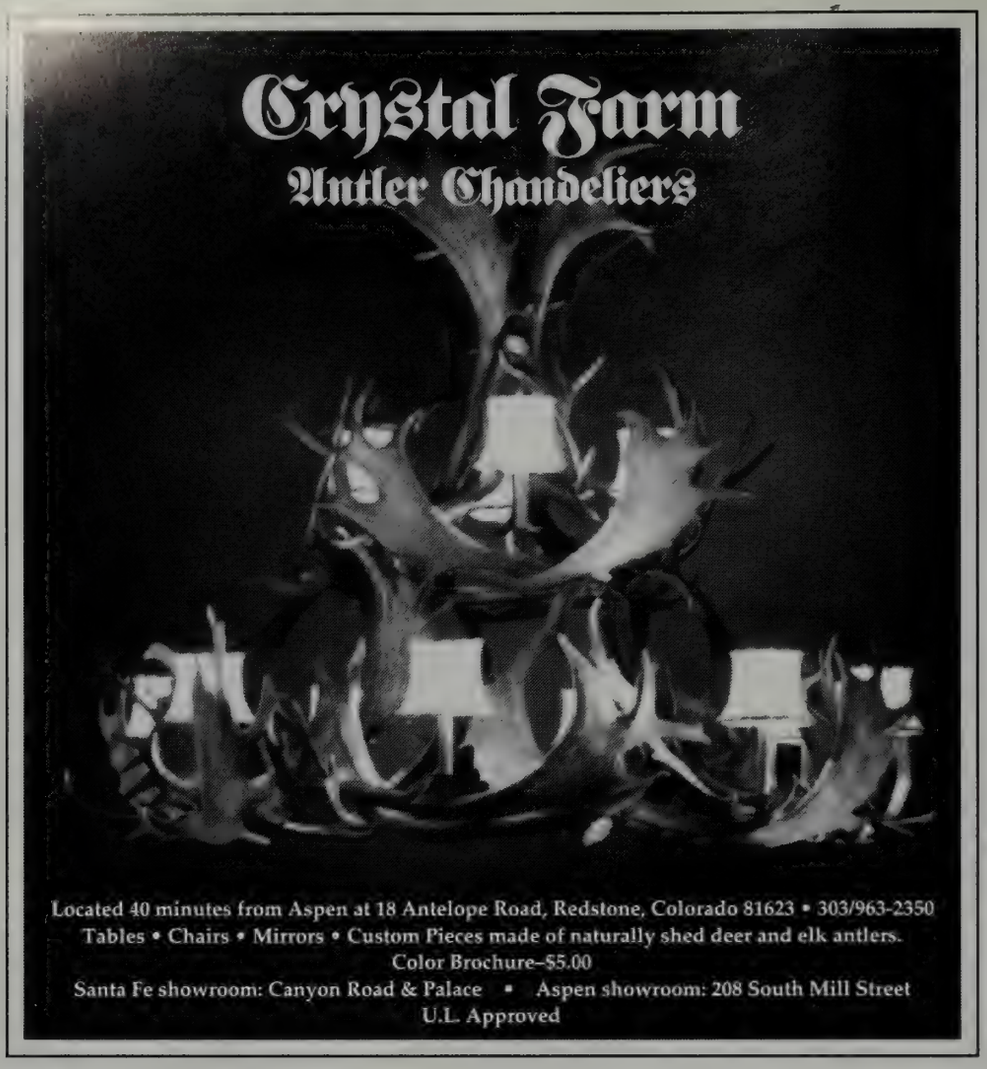
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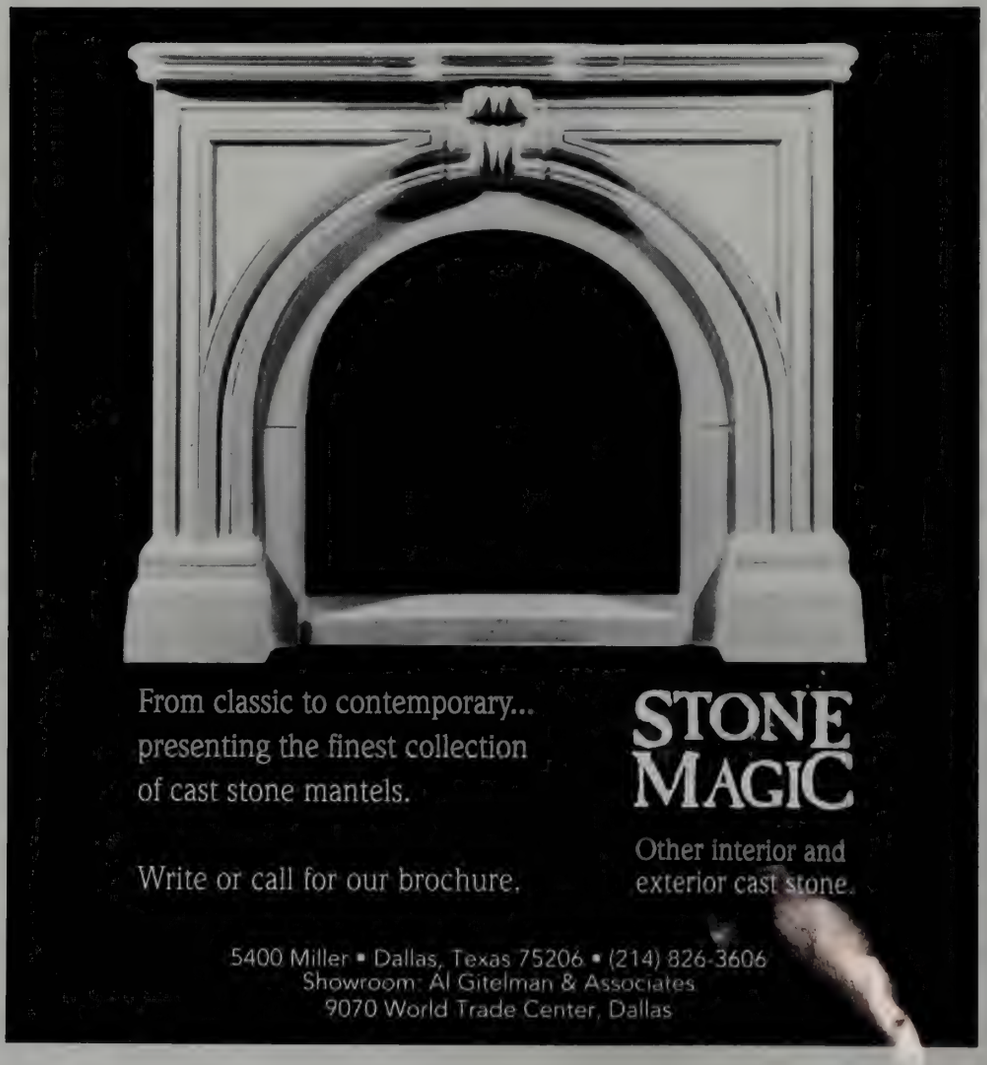
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Values in the Hudson River School
continued from page 66

matic views of the Catskills by George Smillie (1840–1921) can still be bought for less than $25,000. Painter Jervis McEntee (1828–1891) is well known for his depictions of the autumn landscape. Dealers also recommend works by William Mason Brown (1828–1898), John Williamson (1826–1885), James Hope (1818–1892) and Régis Gignoux (1816–1882), and early works by the brothers James (1828–1901) and William Hart (1823–1894). There are dozens more worthy of mention.

One caveat: Many artists in this category were inconsistent, and it is important to choose their best work. Dealers suggest reading up on the Hudson River School and provide some advice not found in books. "Ask where an artist exhibited and which associations he belonged to," says Debra Force, former head of Christie's American Paintings department. "Find out if he was recognized during his lifetime." New York dealer Alexander Acevedo points out that specific locations such as Catskill Mountain House, West Point, Lake George and Newport are generally more valuable than unknown views, as are paintings with blazing sunsets or "big romantic skies." "Don't be put off by small size," Acevedo cautions. "Many of these paintings used to be hung 'stacked' in the Victorian way. A good-size work is ten by twenty inches."

"This is a great time to buy," says New York dealer Kenneth Lux. There is plenty of material from which to choose, and in these unsettled economic times, dealers expect the market to remain stable with a gradual rise in prices. "The market has never been a faddish one," says Sotheby's American paintings specialist Peter Rathbone. "It's fueled by real collectors." Some are attracted by the chance to buy fine works of art at modest prices, but all are attracted to the paintings themselves: "These are historical documents," says Godel. "They remind us of America's once pristine landscape, and they radiate the optimism and hope of the nineteenth century. Above all," he adds, "they're beautiful." □


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Brilliant Career of the Little-known Catalan Modernist

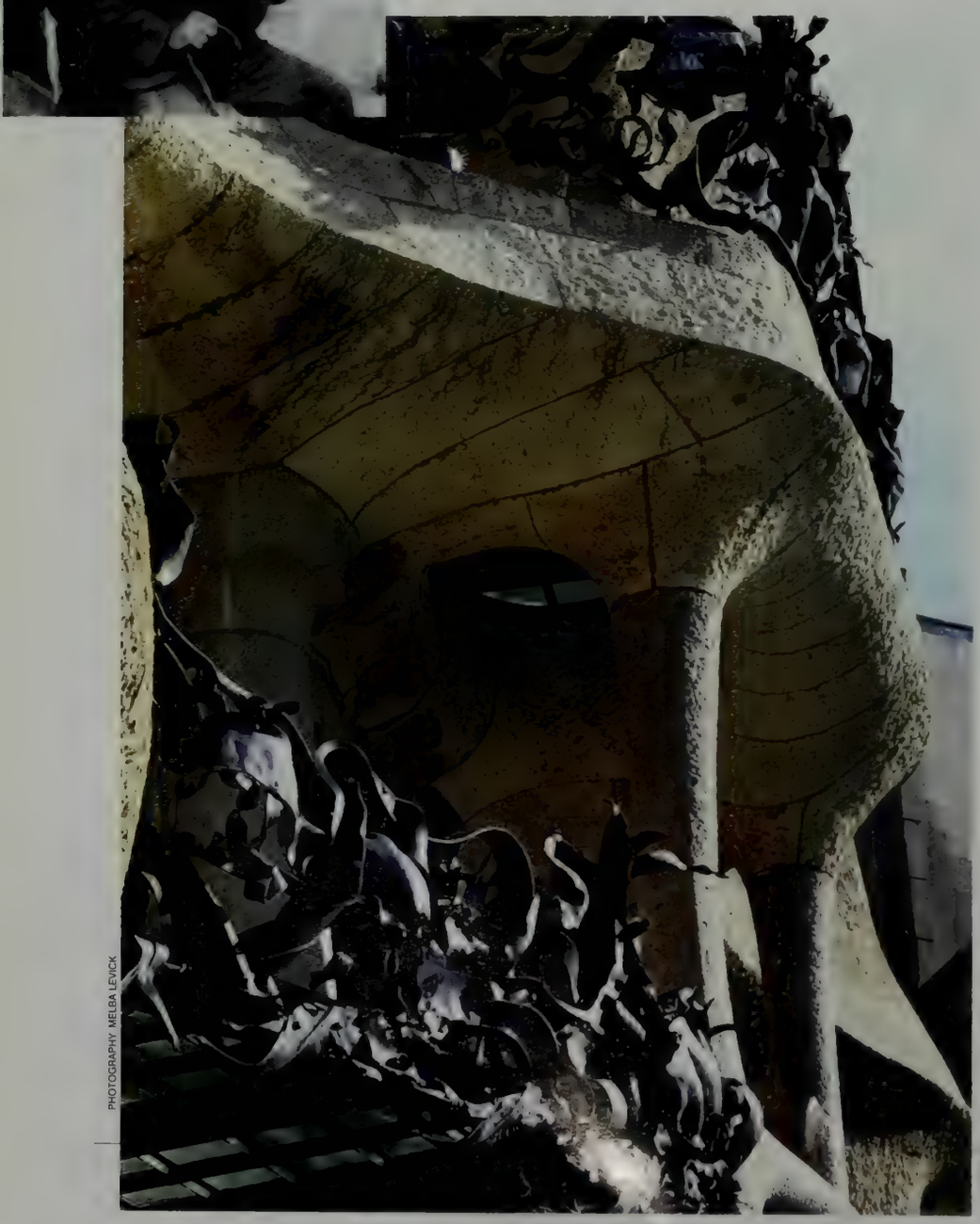
By Thomas S. Hines



ARKU HISTORIC C.O.A.C.

Though not as well known as his teacher and collaborator, Antoni Gaudí, Barcelona architect and artist Josep Maria Jujol (left, circa 1927) was a visionary in his own right, conceiving wildly inventive buildings and decorations that revitalized Catalan modernism.

BELOW: For Gaudí's Casa Milà in Barcelona (1906–10), Jujol crafted exuberant iron railings, lending an expressionistic element to the undulating stone façade.



PHOTOGRAPHY MELBA LEVICK

THE RELATIVELY UNKNOWN Barcelona architect and designer Josep Maria Jujol (1879–1949) has always seemed to stand in the shadow of the great Catalan master Antoni Gaudí (1852–1926). This is analogous to the status of the Prairie School architects around Frank Lloyd Wright in the Midwest in the early twentieth century and of the Los Angeles school of modernists who surrounded Richard Neutra and Rudolph Schindler in the mid-twentieth century.

Jujol's talents, like Gaudí's, lay not only in the design of buildings but in the creation of furniture and other useful objects, as well as in his inventive color explorations in the decoration of interior and exterior. Jujol began his career at the turn of the century in a period of social and architectural destabilization, when old ways were breaking up and new ones were not yet formed. He strongly identified with the larger movements toward Catalonia's cultural and political autonomy, particularly their expression in art and architecture and the form and literature of the Catalan language.

Born in the Catalan town of Tarragona, Jujol moved as a child to neighboring Barcelona, where he attended public schools before enrolling in the Barcelona School of Architecture. The dominant figure there was its director, Lluís Domènech i Montaner (1850–1923), whose teachings inspired the younger generation of architects who comprised the Catalan *modernista* circle. *Modernisme* was a turn-of-the-century development that shared certain characteristics with Art Nouveau in France and Belgium, Jugendstil in Germany, Secessionism in Austria, *Wendigen* in Holland and the Arts and Crafts movements in Britain and America.

After architecture school Jujol ap-

Jujol's experimentations prefigured Surrealist and Expressionist attitudes.

continued on page 78

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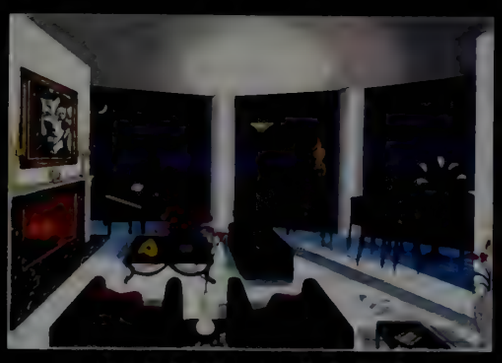
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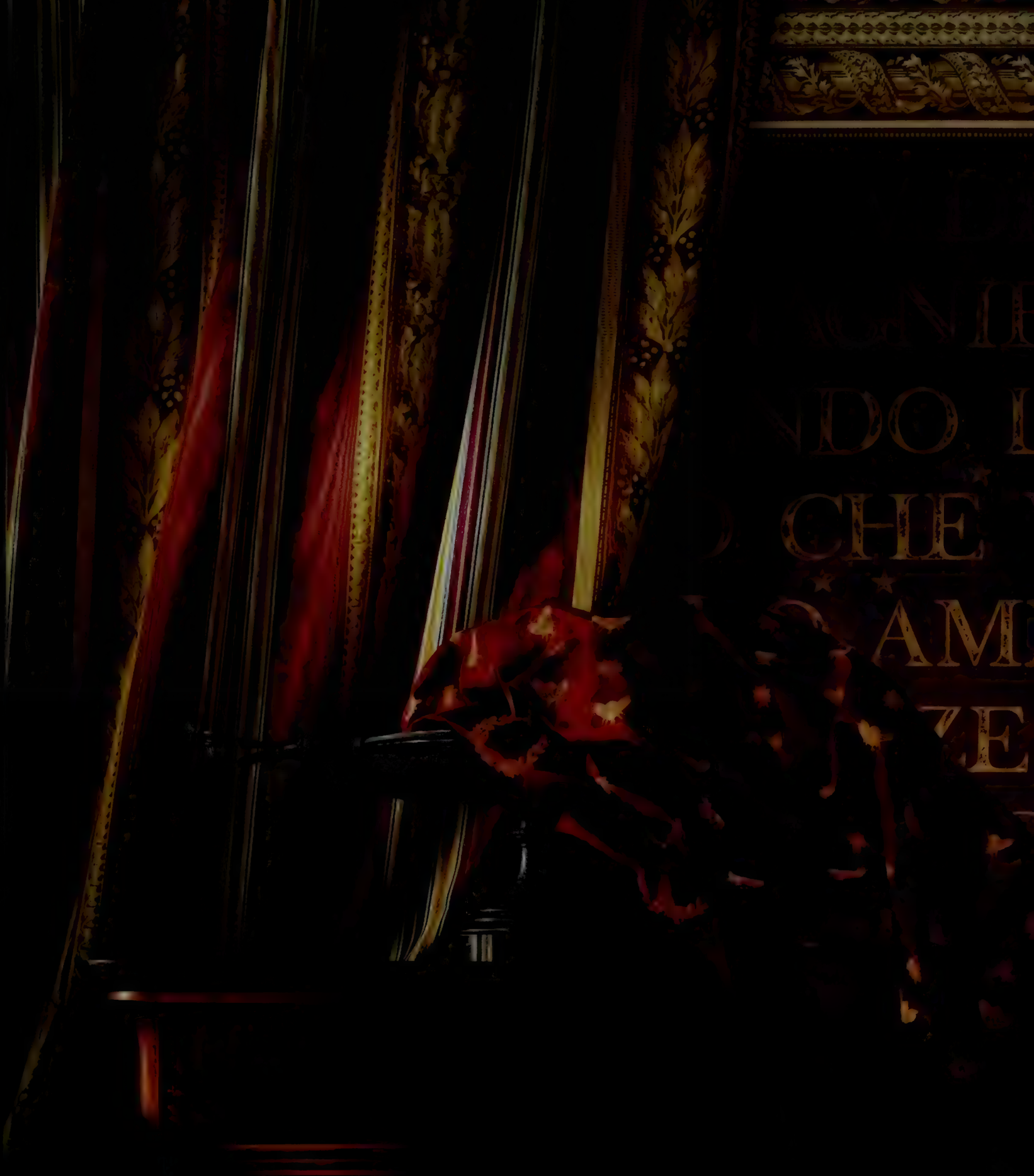
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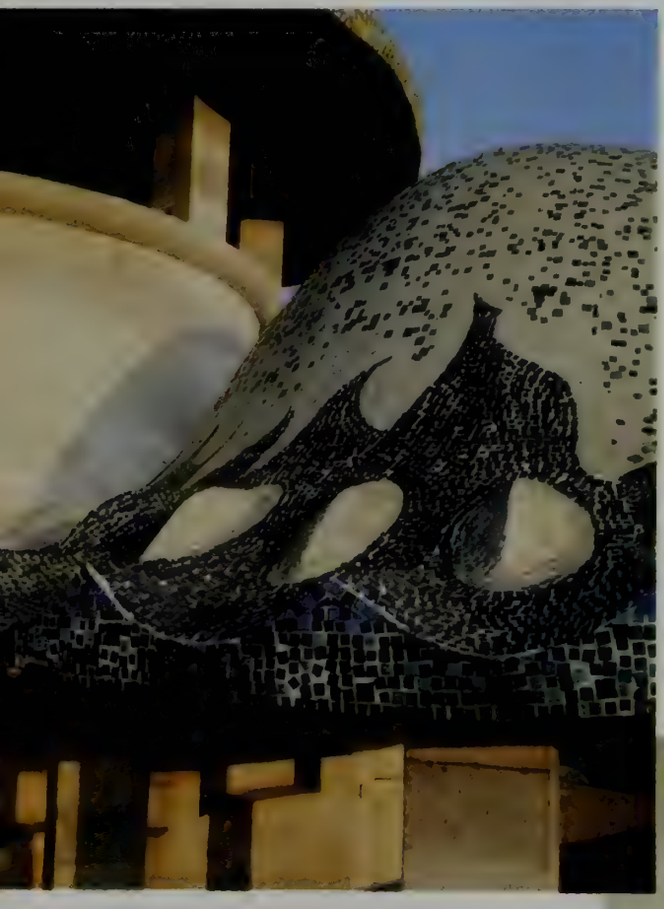
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Brilliant Career of the Little-known Catalan Modernist
continued from page 74

prenticed with Gaudí, in whose office he absorbed postgraduate instruction and inspiration. "This was to mark him with an indelible stamp, to the point where some authors do not consider Jujol to be anything more than a simple follower of Gaudí," observes Barcelona historian Ignasi de Solà-Morales in his 1990 biography, *Jujol*. "The truth, however, seems to be rather more complex, in a relationship which is, in a sense, that of maestro and disciple, but which from another point of view supposes a kind of collaboration in which the specific contribution of Jujol can be clearly distinguished from the work of a mere executor of his patron's ideas." Jujol, he argues, "contributed to the experimental rationalism of Gaudí with his decorative and pictorial imagination, producing even the most enchanting colorist and freely ornamental period of Gaudí's production."







ABOVE: Jujol transformed the rural Casa Bofarull near Tarragona (1914–31) with a graceful brick arcade, a garden wall pierced by a large triangular window, and an open tower crowned by an angel.

Jujol was fascinated with the potential of materials, which led to such projects as his mosaic decorations for Gaudí's Park Güell. LEFT: Among his own designs is the Torre de la Creu near Barcelona (1913–16). Called the House of Eggs, it consists of five cylindrical forms with mosaic-encrusted roofs. BELOW: Echoing his plaster ceiling, Jujol's railing for the main stair unfurls in sinuous iron ribbons and ropes.

Two examples illustrate this relationship: the Casa Batlló (1904–6) and the Casa Milà (1906–10), which are located near each other on opposite sides of Barcelona's grand avenue, the Passeig de Gràcia. At Gaudí's mischievously quirky Batlló apartment building, Jujol's ironwork detailing and polychrome ceramic decoration evoke a spirit that would characterize his later independent work—a deliberate collision between structure and ornament. In Jujol's confident hands, these experimentations prefigured Surrealist and Expressionist artistic attitudes. In a similar manner at Gaudí's Casa Milà, or La Pedrera (The Quarry), Jujol gave, via wildly sculptured metal balconies and railings, urgently needed texture and accent to the undulating façade of the vast urban apartment house.

Although Jujol's oeuvre included churches, shops, a theater and other public buildings, his evolution is best seen in a series of newly built houses together with his restorations of existing ones. These restorations could, in fact, be called remodelings, retrofittings and reinterpretations.

Of such transformations, the most noteworthy is the Casa Bofarull near Tarragona (1914–31). The reconstruction of the rural, masonry-walled house extended over nearly two decades, a history that is implanted in its idiosyncratic personality. From its

continued on page 82



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continued from page 78

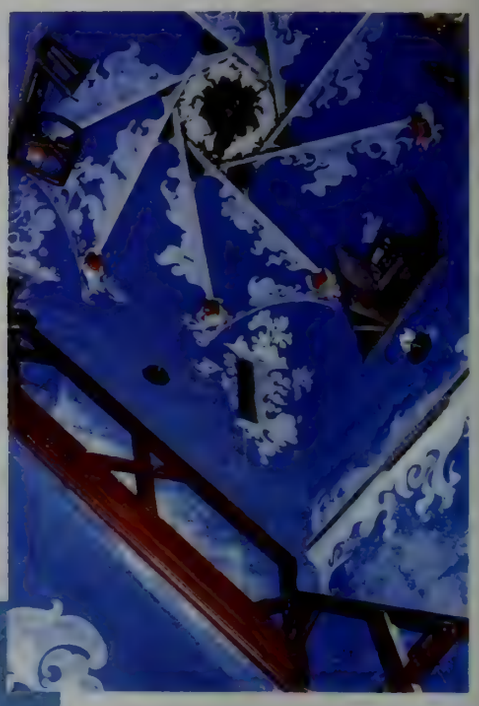
Jujol's furniture, glass and metalwork reflect his talent as a sculptor, decorator and craftsman.

owners, the sisters Dolores and Pepita Bofarull, Jujol received the commission to "eliminate the neglected appearance of the house and ennoble it," according to the architect's son. His major strategy in accomplishing this involved the renovation and extension of the central staircase. In his biography, Solà-Morales explains:

The staircase is set in a square body, which as it rises forms an open vertical shape which is projected above the roof of the old country house and ascends in the form of a graceful openwork tower, topped by a four-sided sloping roof over which seems to hover the imposing but light figure of an angel, designed by Jujol himself. As it rises, the tower changes in shape from being square to hexagonal, producing with this geometric figure a small opening through which a beam of light descends, acquiring an iridescence thanks to the diversity of color tones in which the ceilings, walls, banisters, and railings are painted.

Crenellations adorn the rooftop parapet, while balcony railings display the same fervor as do his iron clusters at the Casa Milà. Solà-Morales describes the red-brick corbeled arcade as "the most historical piece of the whole work: a reappraisal of the theme of classical galleries added to country houses in the seventeenth and eighteenth centuries, here treated in a hybrid manner which is somewhere between Gothic and the Nazarene." Apart from Jujol's renovation of the structure, his designs for the furniture, glass and metalwork reflect his talent as a sculptor, decorator and craftsman.

The best examples of the architect's residential design are the Torre de la Creu in Sant Joan Despí near Barcelona (1913–16) and the Casa Planells in Barcelona (1923–24). Better known as the Casa dels Ous (House of Eggs) because of its curving forms, the Torre de la Creu was commissioned by Jujol's aunt, Doña Josefa







ABOVE: At the Casa Negre near Barcelona (1914–30), Jujol reconfigured the stairway to lead the eye upward to an octagonal dome.

LEFT: Baroque forms are reinterpreted at the Casa Negre, characterized by an unevenly sloping profile. The glassed-in observatory was inspired by a horse-drawn carriage, while its balustrade was made with farm implements —an early use of found objects.

BELOW LEFT: A heavily sculptured iron door for the Casa Fortuny in Tarragona (1920–27) reveals Jujol's attention to detail.

continued on page 86



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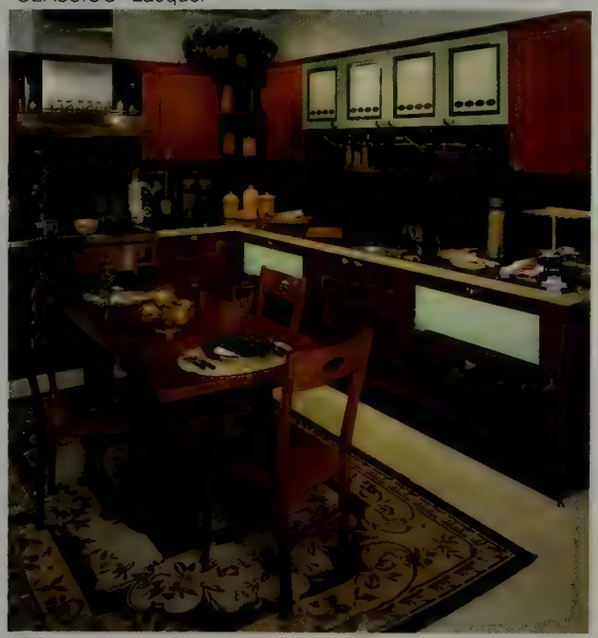
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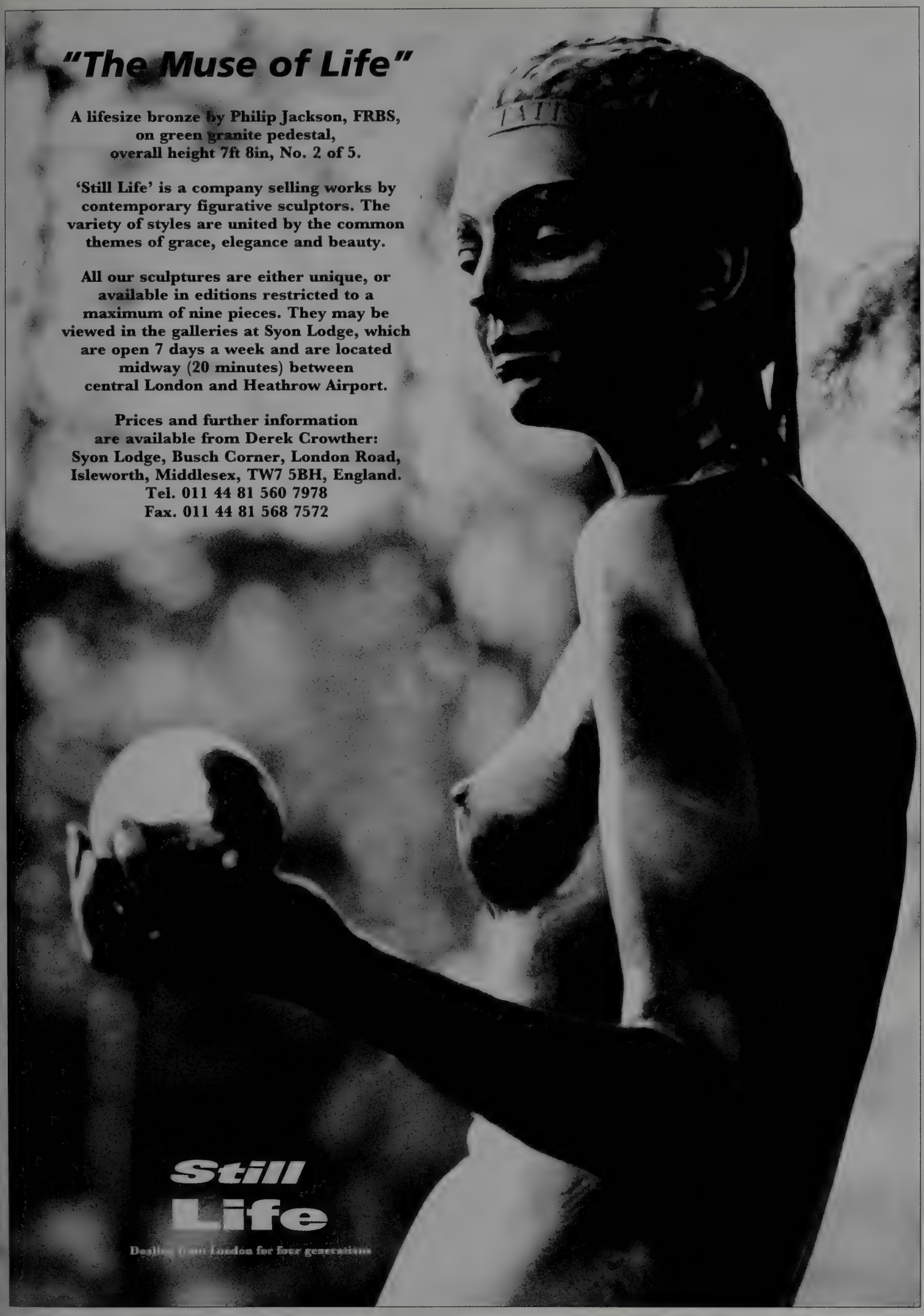
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Jujol
continued from page 82

Romeu. The house, which he divided into two distinct residences, consists of five cylindrical structures of varying diameters situated along an axis. The two smaller cylinders house the staircases to the units and provide an example of Jujol's genius, not only as an architect but as a decorative sculptor. The larger of the spiral staircases, with its irregularly curved iron railings, has the flailing, windswept quality of sculptures by Italian Futurist Umberto Boccioni. Inside and out, the house is ornamented with the familiar brightly colored ceramic tiles of Gaudí's Barcelona School.

In contrast with the suburban setting of the Torre de la Creu, Jujol's Casa Planells is on a tight, triangular site between the Carrer de Sicília and the grand and busy Avinguda Diagonal in Barcelona. Its wavelike walls of shuttered windows and open balconies suggest a miniature replica of the Casa Milà, while the elegantly skewed proportions of the ironwork railings recall the main stairway at the Torre de la Creu. But the building not only echoes past regional traditions, it also corresponds to the sensuous Expressionist forms of Jujol's German contemporary Eric Mendelsohn, a connection that Gaudí's architecture had anticipated.

However much Jujol learned from Gaudí and continued in his own work to develop Gaudían themes, two other factors are worth considering. First, Jujol made significant contributions to the decorative elements of Gaudí's Casa Batlló and Casa Milà as well as to his Park Güell in Barcelona. Second, while Gaudí's work expresses a sense of closure, containment and relative symmetry, Jujol's designs embody a tantalizing sense of tentativeness, of quirky improvisation, a feeling of imminent disintegration, and a "shooting star" quality like that of Catalan painter Joan Miró. Though he lived and worked in the shadow of Antoni Gaudí, Josep Maria Jujol is finally emerging—in a post-Franco Spain—once again into his own bright light. □

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AD TRAVELS: ANTIQUING IN NEW ORLEANS

Marjorie Shushan Shares a Few of Her Favorite Sources

By Peter Haldeman



PHOTOGRAPHY BEVIL KNAPP

MARJORIE SHUSHAN is a designer whose work is often described as dramatic. New York, where Shushan is based, is not a town lacking in drama. Nor, for that matter, is Philadelphia, where she was raised. But it tallies that for twenty-three years, a considerably longer period than she spent in either of those places, Shushan lived in New Orleans. "The shock of it," said Tennessee Williams of that city, "has given me a subject." It is unlikely anyone ever caught a subway named Desire.

New Orleans exerted much the same effect on Marjorie Shushan as it had on the playwright. On a hot summer day in the early 1950s she and her husband—a New Orleans native who had acquired both a law degree and his bride at the University of Pennsylvania—transplanted themselves to

"I can do more here in two days than I can do anywhere else in two weeks."

Marjorie Shushan visits New Orleans several times a year in her search for uncommon antiques. ABOVE: The designer, with antiques dealer Patrick J. Dunne of Lucullus, fortifies herself for a day of shopping in the courtyard of the Saint Louis hotel.

BELOW LEFT: At Lucullus, Dunne "has wonderful antique culinary accessories," Shushan says. The circa 1800 building features a "kitchen room" with country French tables, Provençal-style chairs and a wrought-iron chandelier from a château's wine cellar.

BELOW: "The window display at Lucullus changes every time I go there, and it always tells a story," says the designer. "Here, he's crafted a vignette of a small village kitchen with a nineteenth-century stove, pots and fruit baskets on the brick-paved floor."





continued on page 90

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Marjorie Shushan Shares a Few of Her Favorite Sources
continued from page 88

RIGHT: Shushan and Charlie Murphy inspect a bulldog toy in his shop, Animal Art Antiques. Palissy-style fish platters and late-19th-century English enameled-glass portrait panels adorn the walls. "It's also one of only two places in the country where I can find old terra-cotta animals," she says.

BELOW: At Animal Art, a singerie pianist performs on a Sarreguemines majolica cigarette box atop a 19th-century lacquered-bamboo *vide poche*. Alongside it is a ceramic grotesque signed "Thomas Sergent."





the land of saxophones and streetcars. "It was a shock," she says, unfolding a map of the city and tracing the crescent curve of the Mississippi River with a long French-manicured nail. "Look. Here's the Mississippi and here's Lake Pontchartrain. You can only go so far. This was a big surprise to someone who'd lived all her life on large pieces of property with ponds and woods. Here you parked at the curb and took four steps and you were on this wonderful porch, but it didn't seem *residential* to me."

The Shushans eventually settled just above the columned mansions and magnolia trees of the Garden District, tailoring their lives to the proportions of a "ninety-by-something" shuttered dwelling. In the course of smartening up the place, Marjorie Shushan gradually mastered the narrow, syncopated streets: "When a shipment came in to such-and-such a shop, all the women would run down to look it over. In the process, of course, I began to collect closetsful of stuff." She also attained enough know-how to beat out two professionals for the job of furnishing her husband's new law offices. One of his clients immediately enlisted Shushan's aid in decorating a chain of hotels—and thus launched a career.

Her work has taken Shushan a certain distance from New Orleans—between getting divorced and moving to New York, she sojourned in Aspen and Los Angeles, and today she juggles projects around the country—but the city remains an important resource. The designer returns on shopping sorties two or three times a year. Asked what, specifically, brings her back, Shushan unclips a pair of ceramic snail-shell earrings and fidgets with them a little before confessing, "Like most people, I go to New Orleans to *eat*. Then shop. Any city I'm in, if there are stores, I'm inside them. But the marvelous thing about New Orleans is that I can do more here in two days than I can do anywhere else in two weeks. I can shop until my eyes cross and then drop into some divine place for red beans and rice and come out and shop some more."

She says she likes to think she'll find things in New Orleans she won't find anywhere else—nineteenth-century Louisiana furniture, for instance, which is increasingly hard to come by. But even more alluring than such gems is their setting. "When you're walking down the street and seeing the romantic old carriages and a line of people waiting to get into the oyster bar, there's an excitement that

continued on page 94

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The family-owned Coral Reef Club, set in 12 acres of oceanfront gardens, offers cottage-style accommodations with patios or balconies, refrigerators, and fresh-cut flowers. The elegant main building houses an al fresco lounge and restaurant recommended by Gourmet. The Coral Reef, a member of the Small Luxury Hotels of the World, features tennis courts and an on-site masseuse, beauty salon, boutique and pool.

At the 45-room Sandpiper Inn, luxurious West Indian-style units with fabulous views are nestled in lush tropical gardens. All bedrooms and suites have patios or balconies, refrigerators, and wall-safes, and suites have sitting rooms and kitchens. With three gold awards for service and quality, and accolades from Gourmet, the Sandpiper's restaurant offers excellent cuisine. Facilities include floodlit tennis courts and two gift shops.

The Spanish-style Glitter Bay, centered around two swimming pools with an interconnecting waterfall, has 83 luxurious twin rooms, suites and penthouses, all with sitting rooms and refrigerators. The Piperade restaurant, with its international and Creole cuisine, features a floorshow and a barbecue twice a week. The resort also has two tennis courts and a fitness center.

The majestic Royal Pavilion, standing in eight acres of tropical gardens, has 75 elegant junior suites with balconies overlooking the sea. There's seafront dining at the marble-floored Palm Terrace, serving French and Barbadian delicacies, and the more relaxed Taboras, which features Italian food. The Royal Pavilion offers designer shops, a beauty salon, a pool and two tennis courts.

The intimate Cobblers Cove, a member of Relaix & Chateaux, has 39 suites, each with kitchenette, sitting room, mini-bar, and patio with views of the sea or lush tropical gardens. The resort's elegant sitting room and award-winning restaurant overlook the





beachfront, and a pool-side bar serves cool refreshments. Facilities include a floodlit Omni Court for tennis.

Settlers Beach is a delightfully sheltered resort located where the first English explorers waded ashore. Residents stay in one of only 22 comfortable houses, which have two bedrooms, sitting room and kitchen – perfect for families or couples travelling together who want a self-catering vacation. A casual oceanfront restaurant and a pool are set in the resort's lush gardens.

The 121-room Sandy Lane, a member of Leading Hotels of the World, delights the eye with both its location on a beautiful bay and its classic coral stone architecture. Adding to its beauty is the recent refurbishment of 90 rooms. Sandy Lane's sports facilities include an 18-hole championship golf course, the use of five tennis courts, a health club and a pool.



All of the Elegant Resorts feature air-conditioned accommodations and complimentary watersports, as well as a number of attractive programs such as The Platinum Club, an excellent value that allows guests on the meal plan to sample the fine cuisine of all seven establishments.

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There are dozens of all-inclusive resorts throughout the Caribbean, but none like Ciboney Ocho Rios. Named one of the best resorts in the Caribbean by Forbes and presented with an AAA Four-Diamond Award for 1993, Ciboney Ocho Rios is an entirely unique experience – a villa, spa and beach resort where guests enjoy perfect privacy and total luxury. Nestled among 45 natural and landscaped acres above the Caribbean, Ciboney Ocho Rios is centered around the plantation-style Great House, with villas situated in gardens filled with exotic flowering plants. Of the 300 luxury accommodations, most are one-, two- or three-bedroom villa suites, each with its own fully equipped kitchen and stocked bar and the services of a personal attendant whose only goal is to make guests feel at home.



Villa suites feature tastefully luxurious decor in the air-conditioned rooms. Special amenities include direct dial telephone, cable television and VCR, and a built-in safe. There are no more than four suites to a villa, and all have wide verandas with views of either the turquoise Caribbean or lush green hillside. There are also 36 comfortable guest rooms in the Great House, which features an executive business center, meeting rooms, library, and European-style spa and beauty salon.



The entire Ciboney Ocho Rios experience is covered in one all-inclusive price, which depends on the type of accommodation. Included are all meals and beverages, as well as in-room satellite TV and video movies, ground transportation to and from the airport, on-property taxes, and shuttle services within the resort's grounds. Tipping is not permitted or expected.

Ciboney's world-class spa offers such complimentary services as massage, foot reflexology treatment, manicure, and pedicure. Optional spa and salon services are available, and all spa patrons are invited to enjoy the aerobics studio, fully equipped gym, steam room, sauna, hot tubs and whirlpool baths.

For the sports enthusiast, there are two 18-hole golf courses nearby, six tennis courts, two squash courts, croquet, and a walking/jogging fitness course. Ciboney's private beach club offers windsurfing, scuba diving, sailing, snorkeling and glass-bottomboat rides.

The tropical paradise envisioned by Ciboney's creator, Peter Rousseau, finds its highest expression in the Caribbean-influenced cuisine featured in four superb restaurants. No other resort in the Caribbean goes to such extraordinary lengths to ensure the freshness, authenticity and pure island flavor of its culinary offerings. The Manor, with its rich mahogany walls and chandeliers, specializes in Jamaican cuisine served from a unique open kitchen. For al fresco dining, the beachfront Casa Nina serves Jamaican-influenced Italian cuisine. The Ciboney Grill and Marketplace offers guests a casual dining experience amid the ambiance of a Jamaican outdoor market. Ciboney's signature restaurant, Orchids, which was developed with the Culinary Institute of America, is a pastel , mural-rich room featuring nutritional gourmet cuisine. In the evening, guests may opt for the lively piano bar, nightly cabaret entertainment, or dancing at Nicole, the resort's nightclub.



Grand Lido Negril

Negril, Jamaica, West Indies
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Acknowledged as setting the standard for elegance among Caribbean luxury resorts, Grand Lido Negril makes your dreams of the ideal Caribbean vacation come true. Whether it's relaxing on a powder-white beach in a private cove, water skiing in clear blue waters, or watching the sun go down from a private yacht, you get it at Grand Lido Negril.



Built in 1989, this is the newest of SuperClubs' Super-Inclusive resorts, where everything is included in the basic price. Luxury and elegance describe the experience best. Unlimited premium-brand cocktails flow from nine bars. Play tennis day and night. Scuba, sail, water ski, work out in our fully equipped fitness center – it's all included, along with professional instruction and top-of-the-line equipment. Simply put, if it's exquisite, it's included. And tipping is simply not permitted.

Grand Lido Negril is distinctly European in ambiance. With just 200 rooms spread over 22 lushly landscaped



acres, you can enjoy a private, romantic moment or take full advantage of virtually every land and water sport under the sun. One of Grand Lido Negril's unique features is the 147-foot M/Y Zein. Each evening, guests are taken aboard for a breathtaking sunset cruise. The Zein, which was Princess Grace's honeymoon yacht, is also available for an unforgettable wedding. (Weddings are performed free of charge; call for details.) Grand Lido Negril takes special pride in its award-winning restaurants. This is Caribbean dining on an entirely new level. European-trained chefs rule the kitchens, and rigid standards of quality and freshness never before seen in the Caribbean are strictly adhered to. The chefs personally visit the local markets each morning in search of the very best, because they know Grand Lido Negril's guests deserve nothing less. Each of the resort's elegantly decorated split-level Grand Luxe Ocean View rooms offers a stunning vista. And Grand Lido Negril offers 24-hour room and bar service – a Caribbean rarity. Graceful architecture, lush, perfumed grounds, and a pampering staff as warm as the tropical sun make Grand Lido Negril the ultimate Caribbean vacation experience.



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St. John, U.S. Virgin Islands
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Nearly two thirds of St. John's 21 square miles is National Park, a natural wonder of sparkling bays and sandy beaches. Available here is an abundance of watersports, including scuba diving, fishing, windsurfing, and sailing. The quaint sailing port of Cruz Bay is a five-minute stroll down the beach. There you can browse in elegant shops, dine at fine restaurants and enjoy reggae and calypso bands. Gallows Point Suite Resort... a very special romantic hideaway. Come experience our unique island ambiance.



Caneel Bay

A Rosewood Resort
St. John, U.S. Virgin Islands
Tel:(800)928-8889



As your ferry cruises toward St. John to dock beside a delicate strip of gold, you sense a feeling of seclusion and being at one with nature, an exhilaration that only happens when a pristine, dramatic island meets a transparently blue sea. Welcome to Caneel Bay!

Located at the heart of the 5,000-acre Virgin Island National Park, Caneel Bay is surrounded by seven separate beaches that ring the peninsula like a necklace of gold. This truly is the incarnation of Laurance Rockefeller's vision of a perfect Caribbean hideaway.



The luxurious and spacious accommodations feature rich Caribbean woods, handwoven fabrics, and simple, elegant furnishings. Each one of the 171 guest cottages and rooms offers spectacular views of beaches or beautiful gardens.

The beaches of Caneel Bay allow sun-worshippers to bask on a bed of shimmering sand. Take an early morning swim, snorkel among the colorful clownfish, or explore undersea wonders on a scuba excursion. Set sail on a Sunfish or windsurfer, or charter a vessel for a deep-sea fishing adventure. When you tire of watersports, enjoy a game of tennis on one of our 11 all-weather courts.

Dining at Caneel Bay is a unique culinary experience. Our Beach Terrace, adjacent to Caneel Beach, is set against a scenic background of ships and sailboats. The romantic Turtle Bay Estate House offers gourmet dining in an open-air, two-tiered dining room. And The Sugar Mill features freshly grilled lobster, fish and steaks, and freshly made pasta.

Little Dix Bay

A Rosewood Resort
Virgin Gorda, British Virgin Islands
Tel:(800)928-3000



You feel it the moment you arrive on this enchanted island, just as Columbus felt it when he landed here in 1493. Virgin Gorda evokes a sense of timelessness and exhilaration that comes from being in complete harmony with nature. And nestled in this paradise of turquoise water and soaring emerald hills, you will discover Little Dix Bay.

Little Dix Bay was established in the 1960's by Laurance Rockefeller, who envisioned it as his "wilderness beach," where privacy and solitude reign supreme and nature beckons to you in a special way. Set along a half-mile crescent beach, the resort's 98 spacious guest rooms all face an incredibly blue sea. Your room is an extension of its glorious setting; stylish, quiet elegance blends with island character and comfort, and the trade winds call you out onto shaded balconies fragrant with the scent of exotic flowers.

To explore the beauty beneath the sea, snorkel and scuba dive around the many local reefs. Equipment is available, as well as instruction and guided undersea outings. Other recreational activities include a wealth of watersports and seven all-weather tennis courts.

Dining at Little Dix Bay is a truly memorable experience. Savor the delectable entrees in our Sugar Mill, reminiscent of old Caribbean plantations. The Pavilion Dining Room, which is the center of life at the resort, features four interconnected Polynesian-style pyramids open to the sun and sea. The Beach House offers casual dining directly on the golden beach of Little Dix Bay.



La Samanna

A Rosewood Resort
St. Martin, French West Indies
Tel:(800)854-2252



Few places in the world are free of the boundaries of time and responsibility. Here, in this secluded haven on the island of St. Martin, the pressures of society are separated from you by miles of intoxicating blue-green Caribbean waters. Following a multimillion-dollar renovation, this legendary resort reopened last November under the management of Rosewood Hotels & Resorts, Inc., the internationally renowned luxury hotel company. A long-time favorite hideaway of the famed and fortunate, La Samanna's discreet ambiance is enhanced by new dimensions in personalized service and the ultimate in residential-style comfort. Ideally situated on 55 acres of pristine beachfront property, La Samanna is just five minutes from Marigot, the capital of French St. Martin, and a 10-minute drive from Juliana International Airport. Amid graceful Mediterranean architecture and tropical foliage, La Samanna offers 80 guest rooms, suites and villas, each featuring an extraordinary ocean view. The open-air restaurant masterfully reflects St. Martin's heritage with innovative French creations complemented by distinctly Caribbean regional specialties and an extensive wine list. Options for discovery, recreation, and relaxation are endless. Sailing, windsurfing, snorkeling, water skiing, and tennis on three courts are complimentary. The Fitness Pavilion offers exercise equipment, free weights and video instruction, supervised by a professional trainer. Perched above the Caribbean's most spectacular beach, the freshwater pool is an oasis within itself. Shopping and entertainment excursions to nearby Marigot or Philipsburg, as well as chartered cruises for sightseeing, diving or deep-sea fishing, are easily arranged.



Hotel Manapany

Anse des Cayes, St. Barts,
French West Indies
Tel:(212)719-5750 or (800)847-4249 Fax:(212)719-5763



The Hotel Manapany, St. Barts' first four-star deluxe hotel, shines like a gem among the island's hotels. Situated on the north shore of the French Island at secluded Anse des Cayes, 2 1/4 miles from the picturesque capital of Gustavia, this exclusive retreat beckons visitors with its subdued elegance and charming location.

Twenty cottages and four club suites are at beach level, while eight rooms are terraced up the hillside amid bright tropical foliage. Accommodations include deluxe double rooms with bath and small terrace, or oversized suites with bedroom, fully equipped kitchenette, and a large terrace that includes the dining area and living room. All offer air conditioning and ceiling fans, twin or king beds, telephone, radio, TV, and closed circuit video with films.

When you're in the mood to stay put with a refreshing cocktail, thatched-roof sun shades on the secluded beach and comfortable pool-side lounges provide privacy and comfort. You can also enjoy Manapany's fresh-water pool and whirlpool bath.

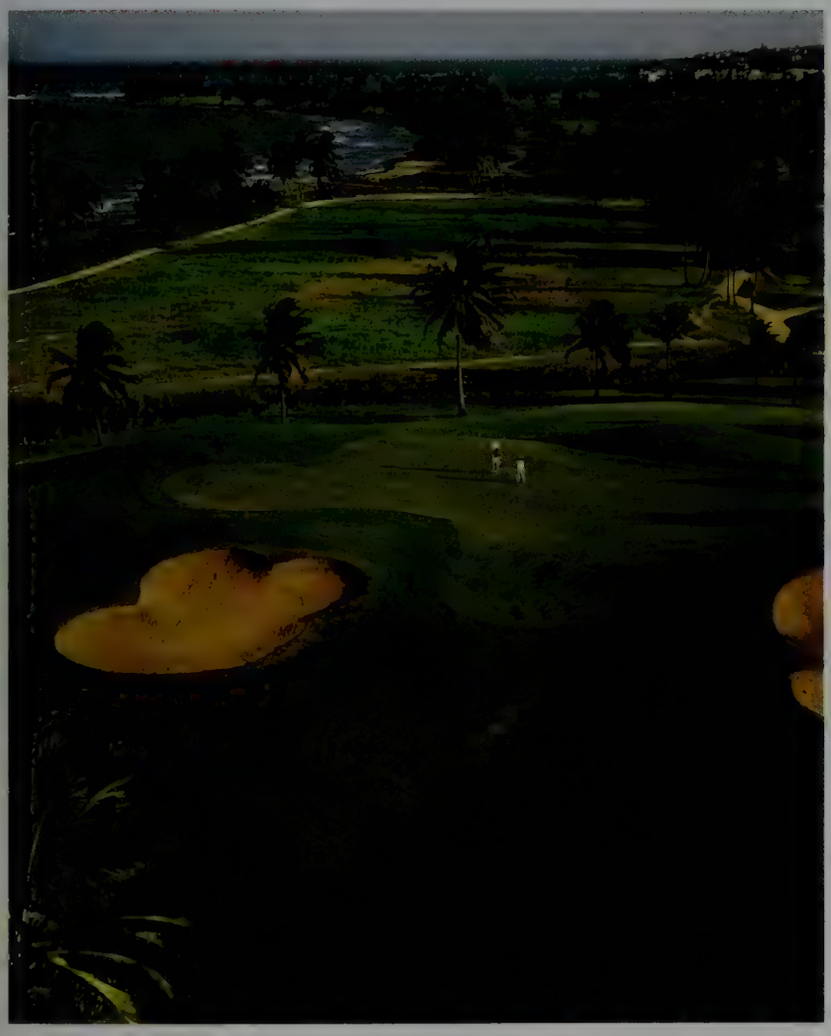


The Manapany boasts two excellent restaurants. Seaside, the Oualanao serves a lunch menu of grilled meat, fish and light local specialties in an outdoor setting. In the evening, this open-air terrace is transformed into a trattoria-style restaurant serving Italian dinners. For dinner by candlelight, try the Ballahou, which features French cuisine and local specialties. A piano bar is open well into the night, and guests tend to linger late in the pleasant and romantic surroundings.

According to General Director Patrick D. Finet, the hotel's clientele tends to be guests returning to savor its pleasures. He recommends Suites 301, 220, 308, 205, 105 and 215 as among the most private and often requested, and urges prospective guests to contact him for further information.

Palmas del Mar

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Venture just beyond Palmas and find El Yunque, a living rain forest with beautiful greenery and waterfalls, or visit Old San Juan and discover its art, architecture and bargains in gold, crystal and lace. Palmas del Mar offers everything you could want in a tropical paradise, welcoming you each time with its own unique culture in a serene, lovely island setting.



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Marjorie Shushan Shares a Few of Her Favorite Sources
continued from page 90

takes it from just walking into a shop in New York, say. The same item displayed in Tiffany's isn't really the same." Shushan still relies on sources she has been using since her earliest commissions—old-line establishments sighing with highly buffed French and English antiques—but she is equally likely to hit the younger, "more fun" specialty stores. Her prowls always encompass both downtown (the French Quarter) and uptown (around Magazine Street). And she advises spending at least a day in each neighborhood, factoring in plenty of time for the city's more famous form of consumption.

A typical excursion might, in fact, begin with café au lait (made with chicory, a New Orleans variation) and eggs Sardou (a twist on eggs Benedict, with artichoke and steamed spinach) in one of the French Quarter's profusion of courtyard restaurants. Dripping with subtropical vines, echoing the trickles of fountains, the New Orleans courtyard is a happy vestige of European traditions.

She likes to think she'll find things in New Orleans she won't find anywhere else—nineteenth-century Louisiana furniture, for instance, which is increasingly hard to come by.



ABOVE: The designer makes some notes while sitting at a 17th-century Spanish center table at C. Miscenich Antiques. "Christopher Miscenich specializes in Spanish and Italian pieces," she says. A gilt mirror from Venice hangs above the Tuscan credenza.



DAVID NOBLE PHOTOGRAPHY INTERNATIONAL

ABOVE: "You know you're really in New Orleans when you see the carriages and the Pontalba Building," says Shushan. "I love the goings-on in the city—it has an energy and a romance that can be found in every nook and corner."

Although the Quarter was originally colonized by the French in the early eighteenth century, much of it was rebuilt by the Spanish—who arrived in the middle of the century—following a series of devastating fires. Brick, wood and stucco storefronts in a Technicolor spectrum parade enough gables, galleries, filigree, iron railing and gingerbread trim to suggest Walt Disney almost got it right with New Orleans Square.

Chartres Street, just off Jackson Square, the Quarter's nucleus, is a natural starting point. Foodies would do well to begin at Lucullus, purveyors of "culinary antiques and objects." "This can mean anything from veg-

continued on page 96

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Marjorie Shushan Shares a Few of Her Favorite Sources
continued from page 94

etable garden tools to a Louis XVI dining table or fine nineteenth-century silver," says Shushan. "The last time I was there I was doing a project in Southampton—a country house—and I got some wonderful pottery jars, some silver, a pine table, glass decanters and a wheelbarrow." Named for the Roman general who gave up fighting for feasting, Lucullus is managed by Patrick J. Dunne, who writes a food column for *Historic Preservation* but is probably better known for his painstaking window displays: Dunne recently laid bricks and installed a cast-iron stove to conjure a nineteenth-century kitchen one might find "in a village beyond Lyons."

From Lucullus, Shushan followed the strains of Pavarotti—"played a *bit* on the loud side"—across the flagstone sidewalk to Animal Art Antiques. Located on the homesite of Louisiana's first Spanish governor, Animal Art is as comprehensive as its name suggests. Proprietors Charlie and Sue Murphy's passion for fauna and their "diseaselike" collecting mania have led to the accumulation of a few hundred carved, painted, enameled-glass, terra-cotta, cast-iron, bronze, papier-mâché, majolica and ceramic beasts. Specialties are Palissy ware and bulldogs, but beware Louis and Carlo, the Murphys' cute-as-a-doorstop pet bulldogs. The whippets are faience. Shushan snapped up a nineteenth-century terra-cotta hunting dog there—"Seems like I'm buying things everywhere, doesn't it?"—just the right accent for the rustic retreat she's doing on Brays Island in South Carolina. Even Shushan occasionally feels the strain of procuring: Before hitting the streets for more antiques, she joined the Murphys in their Spanish-style courtyard for an indigenous lunch of shrimp poor boy sandwiches.

"Most people don't expect to find sixteenth- and seventeenth-century Italian and Spanish antiques in the middle of New Orleans," says the designer, which is precisely why she would steer them down Chartres to C. Miscenich Antiques. Christopher Miscenich attributes his fascination with "interpretations of the classical form" to his formal training in ballet. A rich pasticcio of tapestries, reliquaries, gilt mirrors, painted and carved Madonnas and saints, and dark walnut furniture gives his gallery an august, ecclesiastical air.

Royal Street is to Chartres Street as Fifth is to Madison: one block away and several degrees loftier. While it's nearer to the city's more honky-tonk side, by the turn of the century, Royal hummed with prosperous antiques businesses, a few of which are managed today by the great-grandchildren of their founders. Gerald D. Katz's five-thousand-piece collection





TOP: Gerald D. Katz, whose shop is in a historic 1830 French Quarter building, shows the designer an antique gold-mesh evening bag. "It's part of a fifteen-hundred-piece collection of extremely fine jewelry he purchased a few years ago," she says.

ABOVE: Shushan and Diane Genre, who offers Oriental art and antiques, discuss a Japanese hibachi stand on a Ming painter's table. "What's interesting about her shop is that most of her acquisitions come from private collections," says the designer.

continued on page 98

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Marjorie Shushan Shares a Few of Her Favorite Sources
continued from page 96





"Dixon & Dixon of Royal is family-owned, with three shops in the French Quarter," says Shushan. ABOVE: Father and son David and Frank Dixon examine a Sèvres vase. Behind David Dixon is *The Emperor's Entertainment* by Cesare-Auguste Detti. On the far wall is Daniel Maclise's *Delivering the Love Note.* The suite of upholstered furnishings is Louis XV style; nearby is a 19th-century French clock. ABOVE RIGHT: *Hide and Seek* by Samuel Sidley, left, and William Clarke Wontner's 1907 *Portrait of a Young Woman* overlook a George III–style table and chairs.

Royal Street is to Chartres Street as Fifth is to Madison.



of Victorian, Edwardian, Art Déco and modern jewelry is one of the largest of its kind. For Shushan, a little window shopping at Katz's prompted a peek inside at an early-twentieth-century gold-mesh evening bag, which in turn led to a tour of the private viewing area in the rear of the store, where what was once a stable now harbors such prizes as a ten-carat emerald bracelet and gold jewelry from the court of Napoleon I.

A few years back, the designer was making the rounds on Royal when she stumbled on Diane Genre Oriental Art & Antiques. In a spotlit, museumlike setting, Genre exhibits



"Manheim Galleries' antiques selection represents three generations of collecting," Shushan says. "And they also fabricate a lot of reproductions." ABOVE LEFT: Audrey and Abe Manheim converse near a circa 1720 Dutch secretary. At left are a life-size bronze figure on a porphyry-and-ormolu base and a 19th-century marble sculpture.

LEFT: A hunt scene by Richard Ansdell above a Louis XV marble mantel presides over a Manheim reproduction of an English desk. Beside the Regency cabinet is a circa 1740 Dutch clock.

continued on page 102



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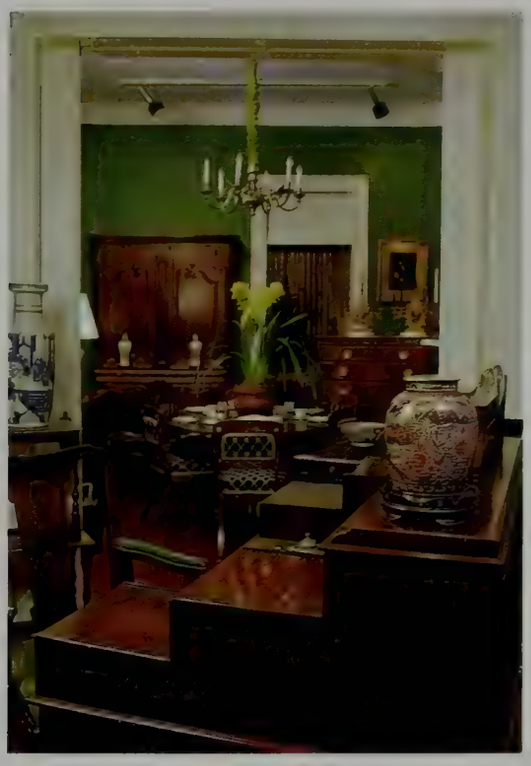
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Marjorie Shushan Shares a Few of Her Favorite Sources
continued from page 98



BELOW: Douglas Ballard of Blackamoor Antiques greets Shushan outside the 19th-century Greek Revival cottage that houses his 25-year-old business. "It's decorated rather like a residence," she observes. LEFT: One room has an 18th-century Chinese jar on a Georgian Carlton House desk. Toward the rear are a French dining table and a set of Boston side chairs.



one-of-a-kind pieces, with an emphasis on textiles—both Japanese and Chinese, Ming Dynasty to early twentieth century—and eighteenth- and nineteenth-century Japanese woodblock prints. While she's on Royal, "I always poke my head into the tried-and-true": Dixon & Dixon of Royal and the venerable Manheim Galleries. Before she leaves the neighborhood, Shushan rarely passes up the almost proverbial dinner at Antoine's, birthplace of oysters Rockefeller and the only place, she maintains, for crawfish Cardinal.

Perspiration is healthy, to borrow a line from Blanche DuBois. Another day, another venue. Magazine Street, which parallels the Mississippi for six miles, also spans a crazy quilt of neighborhoods, architectural styles and, not least, shopping sources. It has been called the street of dreams. Its cadences skip from the Brookly-

BELOW LEFT: "Every neighborhood in New Orleans has its own unique flavor," Shushan says. In the Garden District, many of the houses are characterized by elaborate cast-iron work. BELOW: Architect Michael Carbine of Mac Maison points out a pair of doors with "a wonderful pediment" that he discovered at a Paris flea market.



PETER GRIDLEY PHOTOGRAPHY INTERNATIONAL



continued on page 104



The design is Victorian from an old Royal Worcester pattern book. But the look of Holly Ribbons is very much today. Fresh, formal, versatile, elegant, it speaks of quality in Fine Bone China edged in 22 carat gold. Isn't this everything you want your holiday table to say about you? Bloomingdale's; Dayton's; International Villa, Denver; Marshall Field's; Shreve, Crump & Low, Boston; Lucy Zahran, Los Angeles.

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continued from page 102

nese of Irish enclaves to the strange New England–southern diphthongs of Garden District matrons. Tottering Creole cottages give way to pastel Victorian mansions. And the offerings range from garage-sale juicers to hundred-year-old native Rococo Revival rosewood tables. "Magazine is the kind of place where I'll visit a friend and then run over to the rug shop and in the next breath buy myself a sweater and in the next run into the antiques store," says Shushan.

Chances are good that last breath would be expended at Blackamoor, where, some twenty-five years ago, she acquired her first large piece of furniture, a walnut armoire, from Anthony Masters. In a nineteenth-century Greek Revival double cottage, Masters and his partners, Douglas Ballard and Ralph Cheramie, proffer fine English and French furniture and Oriental porcelain. Masters lives upstairs, and all of the rooms are arranged "as if company were expected, and you were the company."

For "odd things—pieces of fabric, ornaments, garden things," Shushan heads a few blocks up Magazine to Mac Maison. Owner Michael Carbine, who restored historic New Orleans properties before opening his shop five years ago, does most of his purchasing in France—although that can mean anything from an eighteenth-century trumeau rescued from a crumbling château to a bolt of knockoff-Empire fabric picked up at a Paris flea market. Another uptown outlet for scavenged treasures is Ricca's, a warehouse packed with the architectural elements Peter Ricca has been salvaging from demolished buildings in the area for the last forty years. Ricca scrapes decades of paint strata from mantels and shutters to reveal the warm grains of indigenous woods such as pine and, particularly, cypress. He also stocks a huge inventory of vintage hardware: "Whenever you need a doorknob for an old house you go to Ricca's, and chances are you'll find one to match all the knobs in the house."

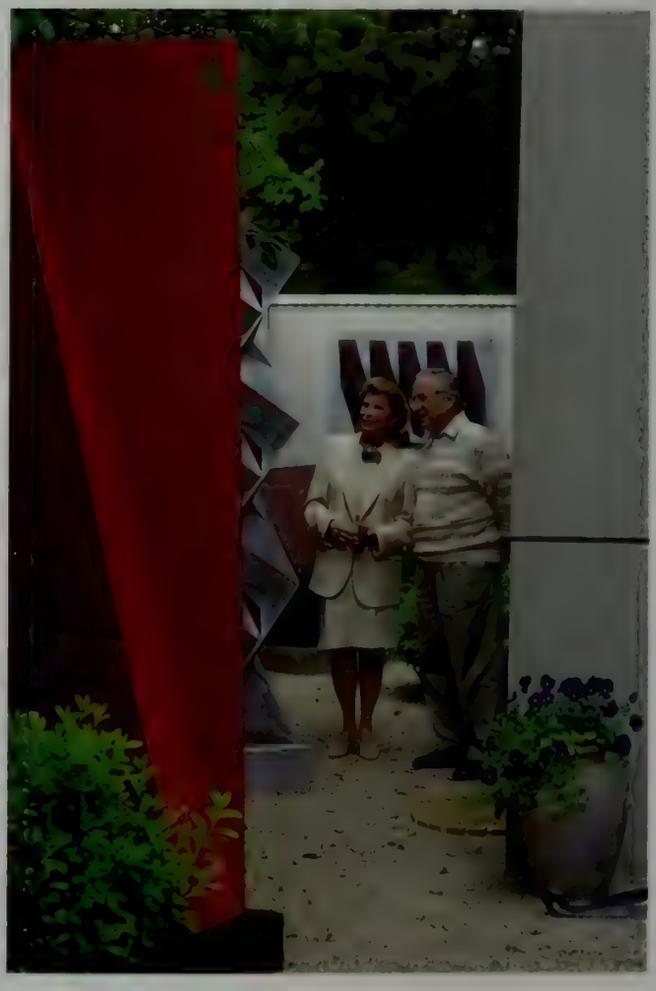
Magazine Street spans a crazy quilt of neighborhoods, architectural styles and shopping sources. It has been called the street of dreams.

There is one more stop on Shushan's uptown itinerary. Its ghosted windows and sign reading Graffagnino's still attract locals who haven't been told that the old bar at the corner of Laurel and Baronne now show-

RIGHT: Shushan studies a sculpture by artist Arthur Silverman. "Arthur works primarily with metals," she says. "I especially like his outdoor pieces—they add another dimension to a garden. And he makes smaller-scale tabletop pieces."

BELOW: Besides the pine and cypress shutters that abound in one of the repair rooms at Ricca's, "you can find old mantels made of oak, mahogany and cypress," the designer says. Ricca also has an extensive selection of vintage hardware.





continued on page 106





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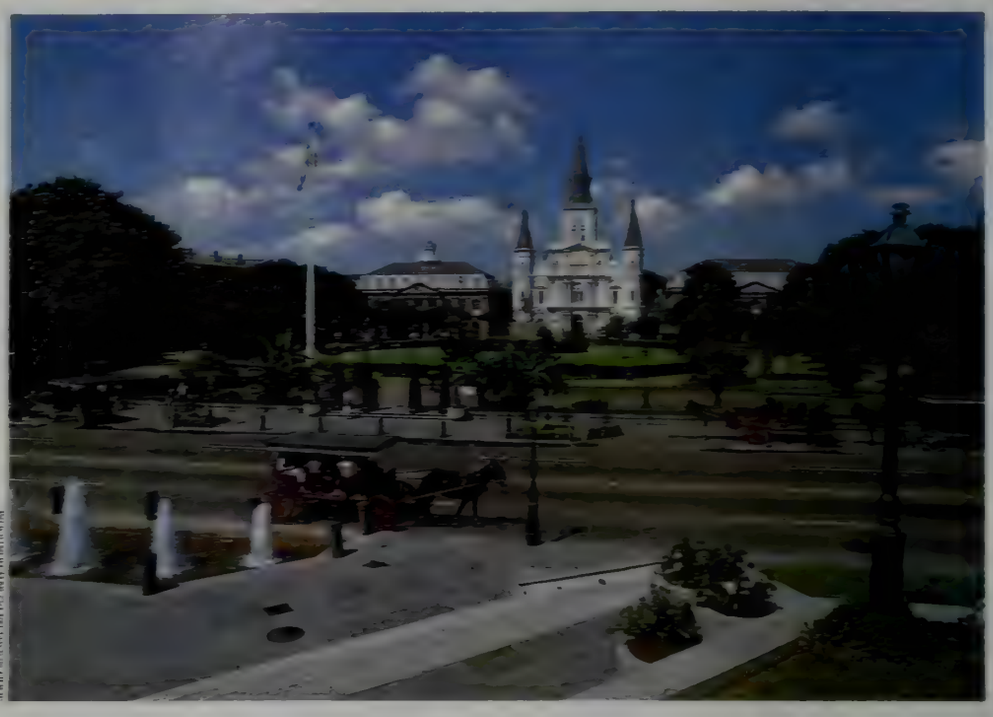
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Marjorie Shushan Shares a Few of Her Favorite Sources

continued from page 104

cases the abstract art of physician-turned-sculptor Arthur Silverman. Silverman is an old acquaintance of Shushan's. He is also an established artist, and often she will leave his studio with one or two smaller pieces, geometric forms in painted or matte aluminum. She likes to use them in gardens or for the tabletop. Years ago, it turns out, Shushan herself tried her hand at sculpture: "I was working on a couple of pieces in wax, and when Arthur discovered what I was doing he sent over the *right* wax, the kind I should have been using." Shushan's explanation of what happened next goes to the very heart of these trips, to Baronne Street and to New Orleans itself. "Arthur went on to his career," she grins, "and I went on to mine." □



"I see things in New Orleans that I never would in places like New York," says Shushan. "And it has both southern hospitality and European charm." ABOVE: The spires of St. Louis Cathedral rise above Jackson Square.



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509 Royal Street
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5. Diane Genre Oriental Art & Antiques
533 Royal Street
504/525-7270
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6. Dixon & Dixon of Royal
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7. Manheim Galleries
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8. Blackamoor Antiques, Inc.
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Antique English and French furniture and Oriental porcelain

9. Mac Maison, Ltd.
3945 Magazine Street
504/891-2863
French furnishings, tapestries and unusual ornaments

10. Ricca's Architectural Sales
511 North Solomon Street
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11. Arthur Silverman Studio
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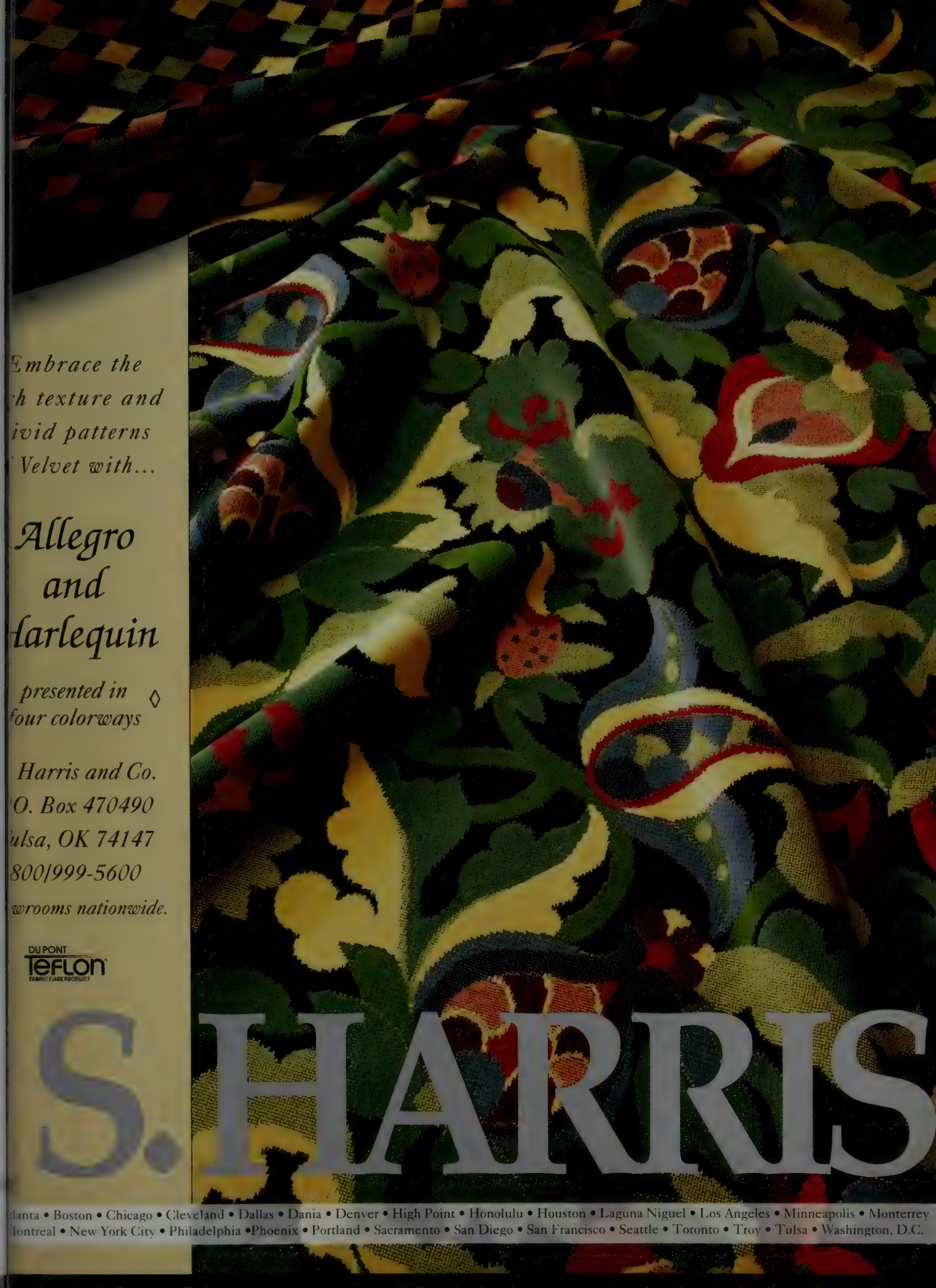
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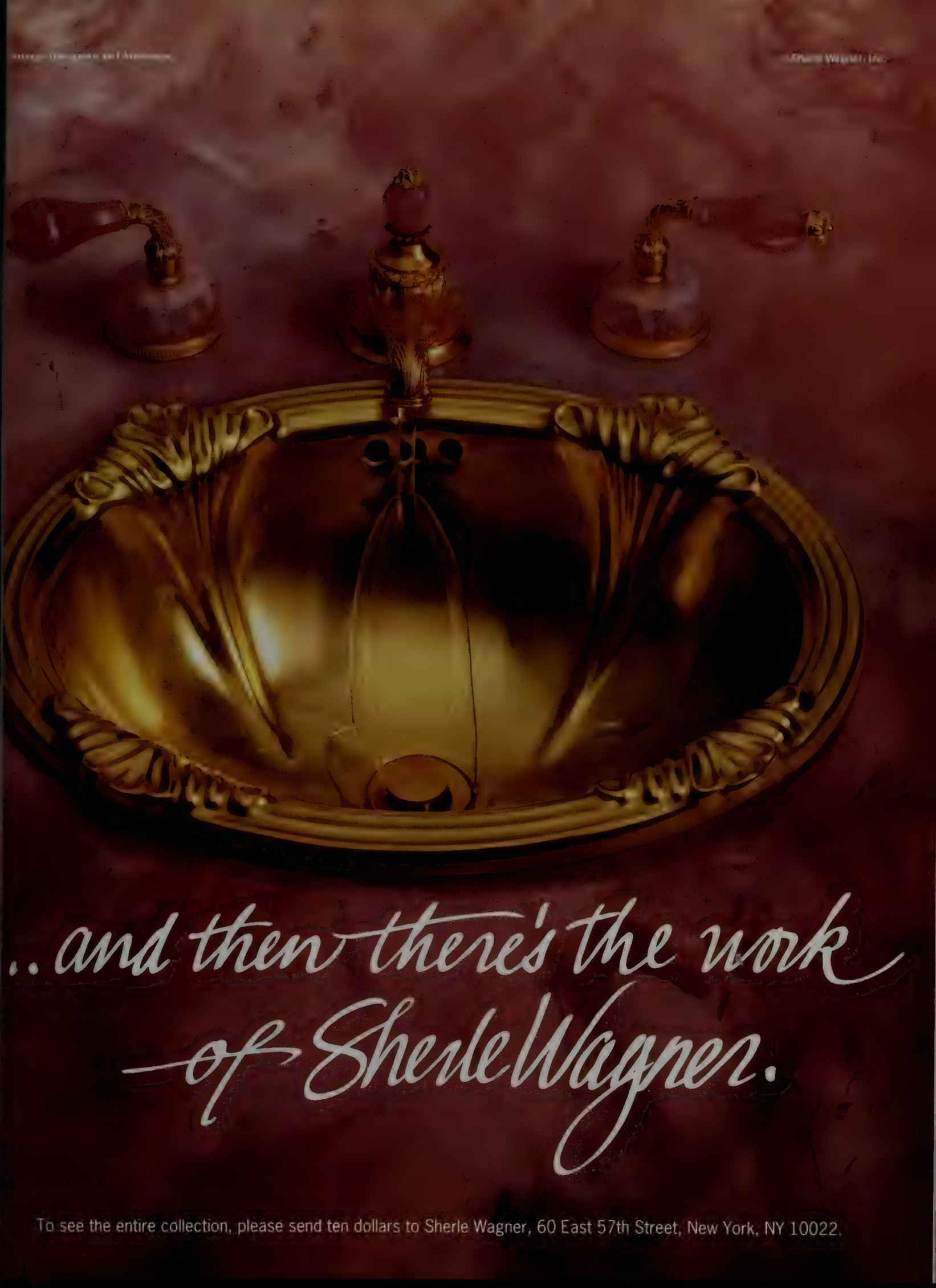

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SWITZERLAND'S OSKAR REINHART COLLECTION

Inside One of the World's Best Small Museums

By Michael Peppiatt

DISCRETION COMES naturally to the Swiss. One of its advantages is that while thousands mill around the museums of Zurich, barely a handful know that a half hour's drive away, in the unassuming town of Winterthur, one of the greatest private collections in the world is open to the public.

Masterworks from El Greco to Cézanne distinguish the Oskar Reinhart Collection in Winterthur, Switzerland, one of the world's finest small museums. RIGHT: Reinhart began living in his house in 1924.

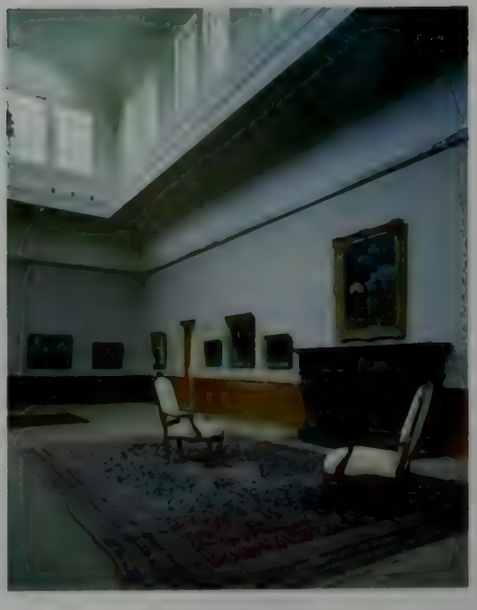


PHOTOGRAPHY MARINA FAUST



LEFT: The former living room, now known as the Renaissance Room, has a suite of Florentine furniture and a coffered ceiling, a fitting background for its array of old masters.

BELOW: Among the paintings displayed in the large gallery are *The Hospital at Arles*, 1889, left, by Vincent van Gogh and, right, Auguste Renoir's *Arum and Conservatory Plants*, 1864.



The "public" at the Oskar Reinhart Collection, as it turns out, looks more like a half-dozen guests who have been invited for the weekend and are now overawed by the magnificence surrounding them. Everything in this calmly patrician setting concentrates attention on the masterpieces united here. Outside the spacious residence that the reclusive Reinhart bought in the mid-twenties—in size and feel somewhere between a large villa and a small château—the formal gardens are as silent as the statues that populate them. Inside, the furniture, although excellent, is as limited and unobtrusive as the presence of the collector himself, who is represented only in a stoic portrait in bronze that is set discreetly among the treasures

continued on page 119



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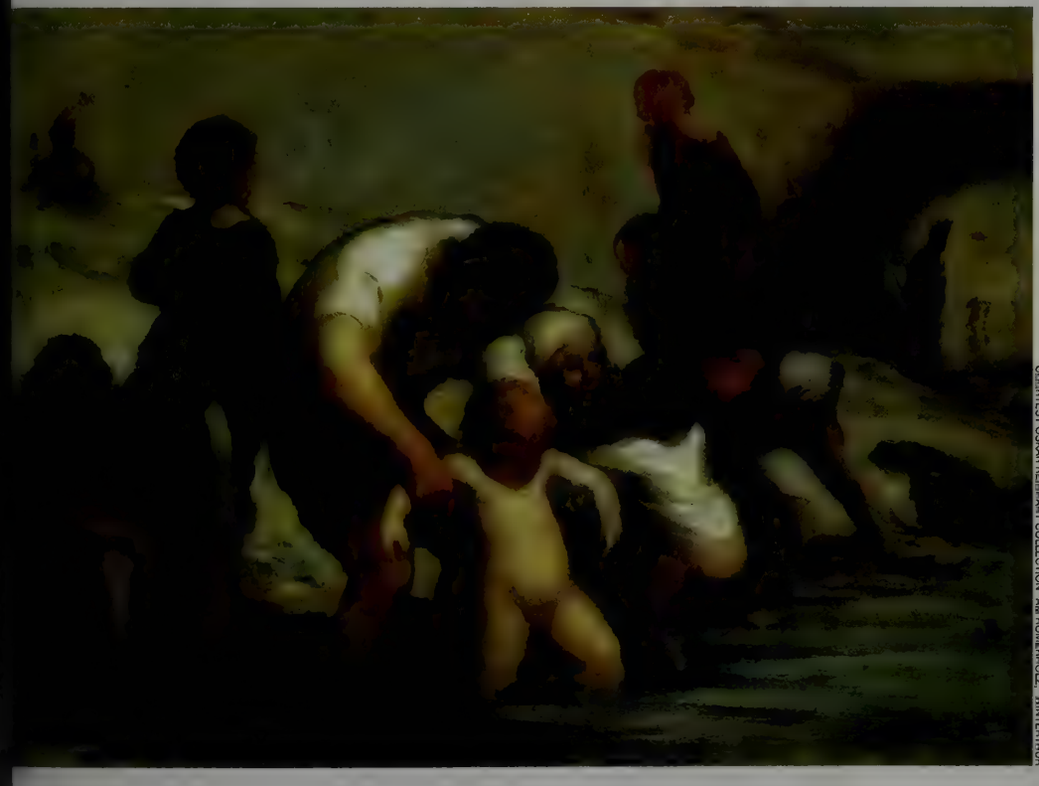
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Inside One of the World's Best Small Museums
continued from page 114



ABOVE: A long hall flows from the house's living areas to the main exhibition spaces. Sculptures by Renoir rest on pedestals in the foreground. *The Mediterranean or Thought*, 1905, by Maillol centers the large gallery's anteroom.

BELOW: "I have a passion for Daumier, Delacroix, Renoir and Courbet," wrote Oskar Reinhart. "But it's especially Daumier to whom I want to devote an important place in my collection." His *Children Bathing* is circa 1855–57.



COURTESY OSKAR REINHART COLLECTION "AM RÖMERHOLZ," WINTERTHUR

he bequeathed to his fellow citizens.

A further touch of Swiss discretion can be found in the residence's generally low-key atmosphere, which belies the quality and the range of the paintings it contains. In the first deceptively modest room there are portraits by Lucas Cranach the Elder and Hans Holbein the Younger, as well as a *Pietà* by Gerard David and Brueghel the Elder's *Adoration of the Magi in the Snow*. Also exhibited is a study of the Virgin Mary that Matthias Grünewald made in preparation for his famous Isenheim altarpiece, and at this stage, as the visitor moves with a quickening pulse into the main part of the house, it is clear that an altogether exceptional collection is at hand.

The early Dutch and German masters give way to the Venetians: *Adoration of the Shepherds* by Bassano, a dramatic Tintoretto portrait, a Guardi done in the full flower of his virtuosity. Then comes a roomful of Honoré Daumier paintings, where the French artist's bitter social satire still shocks the eye out of aesthetic contemplation alone. A visual jolt is not absent, either, in El Greco's disquietingly modern-looking *Portrait of the Cardinal Inquisitor Guevara* or in the collection's brilliant portraits and poignant still lifes by Goya.

The succession of relatively intimate drawing rooms opens out into a grand, perfectly proportioned picture gallery, complete with skylight, and a choice of nineteenth-century masterpieces that more than satisfies the promise of the earlier works on display. It is in this gallery that the passion and perceptiveness of Reinhart become fully apparent. Lists—saying that here are eleven Delacroix and Cézannes and nearly as many Courbets—convey neither the works' individual qualities nor the subtle interplay between them. In some cases an artist's entire development can be traced from canvas to canvas; in others, one painting unexpectedly reveals insights into works by quite different artists, providing a glimpse

continued on page 120

Inside One of the World's Best Small Museums
continued from page 119



COURTESY OSKAR REINHART COLLECTION "AM RÖMERHOLZ," WINTERTHUR

ABOVE: Often mistakenly described as depicting the St.-Rémy hospital, *The Garden of the Asylum at Arles*, 1889, by van Gogh is actually of the institution where he was hospitalized following his traumatic break with Gauguin.

had its headquarters in Winterthur," says Matthias Frehner, the current curator of the Reinhart collection. "His parents were collectors and used to invite artists to their home. Oskar developed a real passion for art as a young man, but while his father was alive he was expected to work in the family business. He did so, and also traveled a great deal. Wherever he went he spent time in museums and galleries, and he visited other collectors and certain artists. When he tried to tell his father that his real vocation lay in collecting, his father said, 'I collected too, but always outside working hours.' "

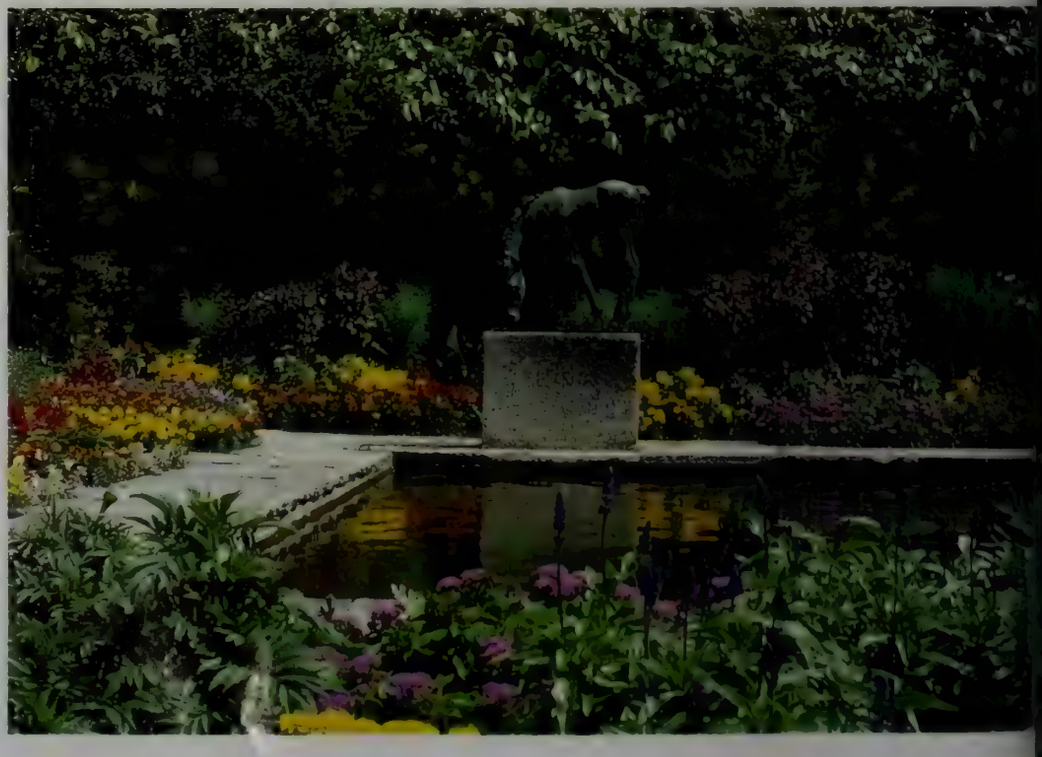
Frehner's upstairs office is what used to be Oskar Reinhart's study. Barely changed since the collector's death (in 1965, at the age of eighty), the spacious room is lined with numerous pictures and books, reflecting the studious zeal of a man for whom uniting great paintings was the unquestioned purpose of existence. Frehner's predecessor, Lisbeth Stähelin, who once lived in the house, has memories that

into the shared sensibility of an entire epoch. Van Gogh's *The Hospital at Arles* and Manet's evocation of modern life in *Au Café*, for example, suggest a new awareness of urban man's solitude.

The collection comes to a glorious close with Cézanne's still lifes and portraits. Not even in the single Picasso painting—a classical portrait of 1901—is there a hint of the great modernist break with tradition. The sound and fury of style clashing with style has been kept at bay, as if it were a threat to this haven of peace. Clearly, one man's taste has dominated the choice at Winterthur from start to finish. And however much he has kept himself behind the scenes, curiosity about the museum's founder inevitably surfaces. What sort of man put this exquisite collection together, and how did he go about it?

"Oskar Reinhart was born in 1885 into a wealthy merchant family that

BELOW: *Filly Grazing*, 1929, by German sculptor Renée Sintenis stands beside the pond in the French park in front of the house. The garden is planted with the kinds of flowers that Reinhart cultivated when he was in residence.



continued on page 122



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You said turn left.

Right like turn right
or right like not wrong?

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MOTOROLA

Inside One of the World's Best Small Museums
continued from page 120

bring the founder vividly to life.

"Only Dr. Reinhart's knowledge and his exceptional eye could have made a collection like this," she says. "He was the youngest of four sons and he never married. When he bought this house it was to form a collection—not just for himself but eventually to leave, as he noted in his diary, 'a museum for the public.' That was the driving force of his life, particularly after he gave up his trading business to devote himself full-time to collecting. He read, he dreamed, he pursued works for years in the hope of one day acquiring them. He kept up with the sales and dealers, and although he was extremely wealthy, he knew what price was right.

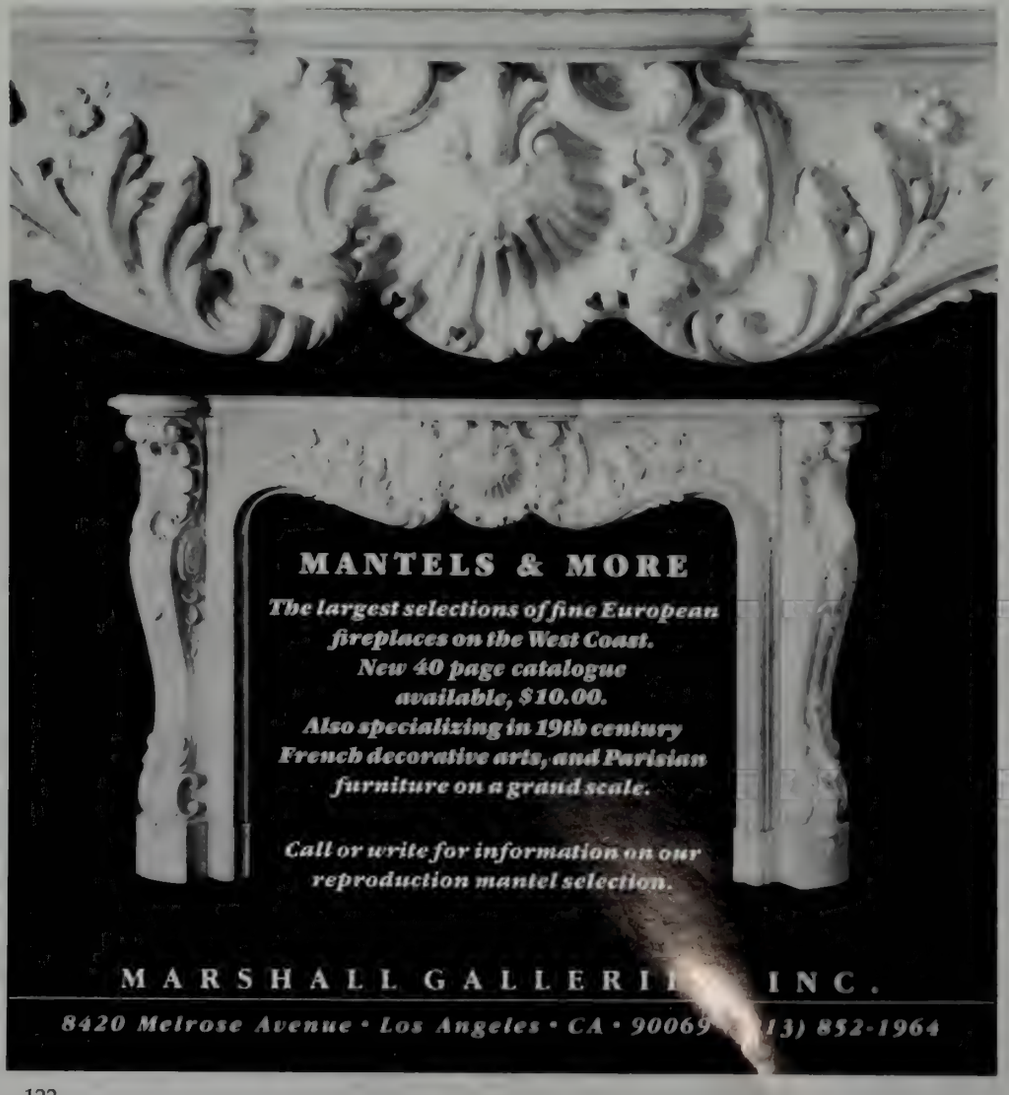
"He was a shy and reserved man, but he had many friends," she continues. "He liked their company so much that he also built a club in Winterthur where they could meet, on the model of the English clubs he had seen in London, with a bar and a card room and so on. He had a sense of fun too. He used to enjoy disguising himself as a butler when he gave receptions.

"He read, he dreamed, he pursued works for years."

He always liked taking a backseat. In spite of all his wealth and the beauty he had gathered around him, he was remarkably modest. 'I don't feel like a possessor of these great works,' he once remarked, 'but a guardian.' He dedicated his life and his very remarkable talents to building up a treasure that could be passed on. That was Oskar Reinhart's ideal, and he achieved it." □

Over 100 paintings and drawings from the Oskar Reinhart Collection are at the Los Angeles County Museum of Art from October 3, 1993, through January 2, 1994, and will be at the Metropolitan Museum of Art in New York from February 10 to April 24.







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BARONIAL AIR IN THE BORDERS

A VINTAGE SCOTTISH ESTATE RENEWED FOR THE NINETIES

INTERIOR DESIGN BY LADY VICTORIA WAYMOUTH, IDDA, ASID
TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY DERRY MOORE



THEY WERE LIVING in Hong Kong at the time, but for years they'd been looking for a house in Scotland, a place for family holidays when they moved back to London. Then one day the wife got a call from her husband—in Scotland on a visit—to tell her their search was finally over.

She saw the house a week later. "My brother-in-law was with me," she remembers. "He has an even bigger house nearby and knows all the problems, so when he saw the tree growing out of the hall chimney and got a whiff of the dry rot he burst out laughing. I burst into tears. My husband had told me about the stupendous views we would have—once we took a few trees down—and described huge windows with sunlight pouring in, but he hadn't mentioned that the house had been empty for seven years. The last inhabitant was an old man who kept retreating as the house collapsed, until he ended up living in the nursery, the last habitable room. One more winter and the roof would have come down."

But she looked again. David Bryce, the Scottish architect who designed the house in about 1850, was famous for siting his buildings to take advantage of the views, and his bookcases, fireplaces and paneling were still intact. The original resident had been a member of the same clan as the couple, and their motto was above the front door. Perhaps the house *was* worth saving. More to the point, they'd bought it, so they had to save it.

Architect Ron Cameron of the Edinburgh firm R. D. Cameron Associates was charged with the restoration. He admired the house's solid construction, even if it was overrun with dry rot, meaning that the roof, the cellar, the decorative plasterwork

Scotland's border country is the site of a baronial estate updated by Lady Victoria Waymouth. "My designs are a mixture of the spirit of the people who live there and the spirit of the house itself," she says. "This one has a certain muscle to it." LEFT: Flanking the entrance are stone lions from Hong Kong, where the owners lived for years.



The entrance hall retains elaborate paneling by David Bryce, who built the house circa 1850; it was reconstructed in 1883 after a fire. The painting is by 17th-century artist Francis Barlow. The Victorian organ, which boasts 800 pipes, has been fully restored. "It was probably the equivalent of having the latest stereo equipment today," says the husband.

and even the pipes of the organ in the entrance hall had to be repaired. The couple wanted to do the interiors themselves, but, as the wife explains, "We decided it would be nice to finish within our lifetimes, so we rang Victoria Waymouth."

They had met when she too was living in Hong Kong, and they knew she would understand the importance of putting something back into a house like this. Lady Victoria Waymouth, a daughter of the ninth earl of Hardwicke, recalls summers with cousins who lived nearby in the Scottish Borders. There were also weekends with friends who lived in grand country houses. "Some were decorated, some undecorated," she says. "With some I knew to accept invitations only in the spring or summer; in others I'd find the coat cupboard so I could take piles of coats upstairs to use as extra blankets.

"What matters is to enjoy these houses, not to be intimidated by them, not to take them so seriously that they don't have any humor, not to make them too perfect," she adds. "If the edge of a carpet is a little uneven, that's all right. If a table has been put on one side of the room but it's more useful on the other, then you just move it. The reason everyone has a bench with books on it is that you can't put your feet up on a fine lacquered table."

Since the owners were still living in Hong Kong with no immediate plans to return, Lady Victoria had to do some of her work by mail. "We'd meet whenever they came to Britain, two



For the library/living room, Lady Victoria Waymouth found the carpet first and designed the room around it. "That's the way I work," she says. Edinburgh architect Ron Cameron, who oversaw the structural restoration of the house, also refurbished the crown molding, which was given a *faux-bois* finish by Carolyn Benson. Goffered velvet covers the walls.

or three times a year. It's difficult to think about fourteen-foot ceilings and a cold damp climate when you're living with low ceilings, bright light and a hot climate. A house has to take its time. This was the only job I'd ever done where the clients didn't want it finished by tomorrow morning."

The somewhat imposing style of the house meant that it could accommodate a certain daring. "With architecture as strong as this, tiny rosebuds won't do and English chintz is too polite," she notes. "Instead of low single beds, it needed tall four-posters."

Lady Victoria always starts with a wonderful carpet and lets the room's palette evolve from there. She keeps walls plain or with very little pattern in the main rooms—the library/living room and the master bedroom—and uses wallcoverings with stronger designs for the dining room, guest bedrooms and baths. Otherwise, she reasons, the rooms would get boring.

The clients moved in in time for Christmas, seven years after they had begun. Early the next January part of the house caught fire. Flames rose through falling snow, and fourteen fire engines had to pump water from the pond on the property. No one was hurt, but one wing was destroyed, and the rest of the house was so damaged by smoke and water that they had to start all over again.

After architect Ron Cameron saw to the structural problems, some rooms were simply redecorated; some were made more bold. "The bolder we became, the more the house liked it," the designer points out. "We added



"What matters is to enjoy these houses, not to be intimidated by them, not to take them so seriously that they don't have any humor, not to make them too perfect."



LEFT: A Gothic Revival dresser from 1880 holds Imari and Chinese Export porcelain and English ceramics in the dining room, where Lady Victoria incorporated bold patterns. Wallcovering, Colefax and Fowler.

ABOVE: The designer had the Gothic Revival fireplace in the dressing room painted to complement the wallcovering, which displays the owners' family tartan. The oil is *Home From the Hill* by William Morris.



some mad bits of furniture, like the Gothic Revival chairs in the hall."

Once again, the house is finished and family life continues. There are Scottish reels and games of kick the can in the hall. There is winter sledding on nearby slopes and summer picnics beside the loch. The organ in the hall—originally operated by a hydraulic engine—has been restored. One afternoon forty-five organists came to tea, and they marveled at the resonance of a two-manual organ installed in a house. The couple often host black-tie evenings, with a recital and dinner.

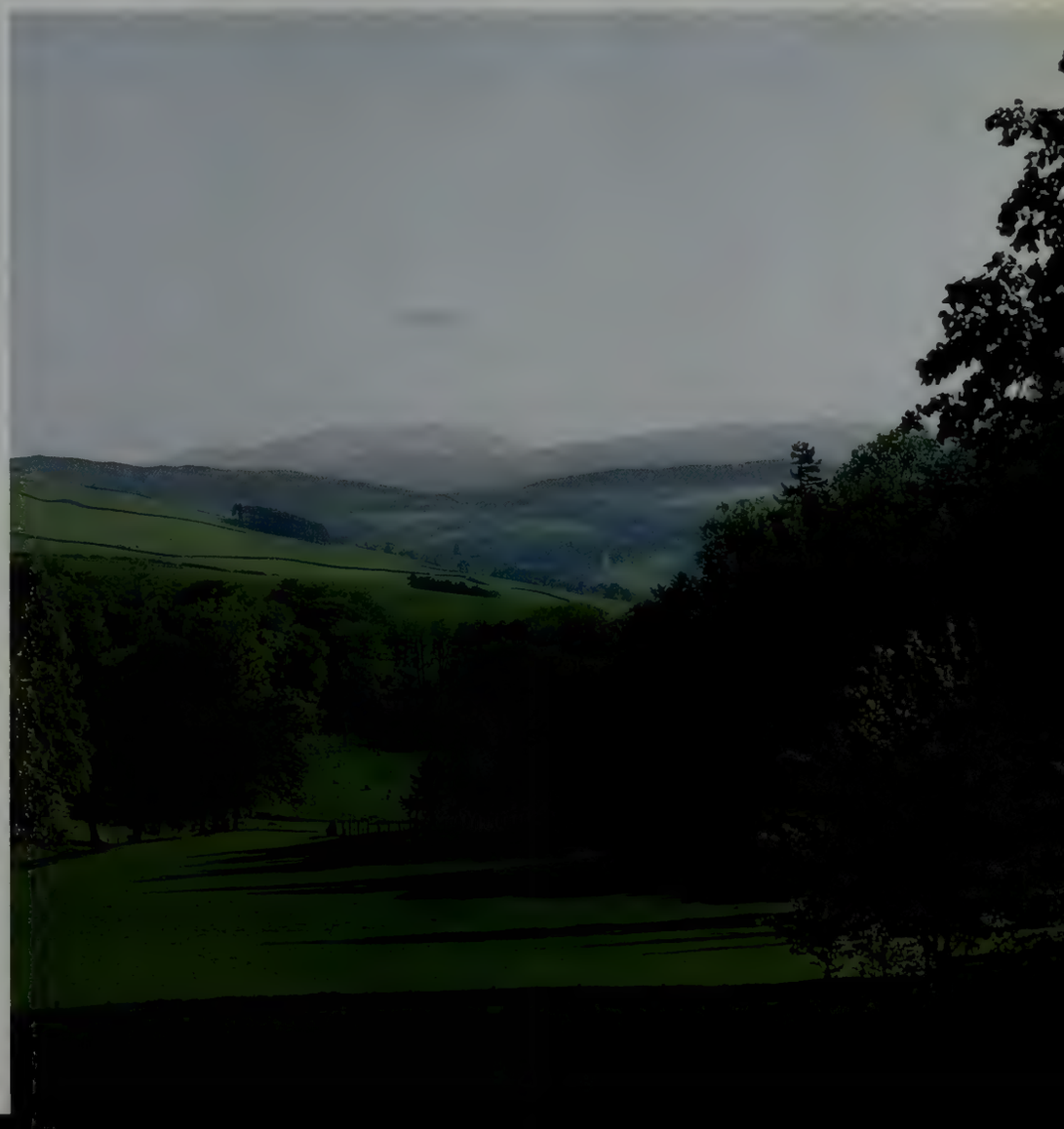
The exterior of the house may be somber, but it maintains its link to the past. The yew hedges are kept carefully trimmed, while flowers are confined to a walled garden. Old photographs show that the original planting was much the same. Trees that were tiny in the pictures are now towering, and the twenty thousand trees the couple have planted are intended for future generations. "It's important to put something back," says the wife. "Our grandparents' generation did a lot of planting; our parents couldn't because of the war."

The past is also part of the architecture. When it came time to restore the decorative plasterwork throughout the house, the firm that had the original molds was called in. In repairing the molding in the hall, a workman discovered a little tin box behind a cornice. It was a time capsule of sorts, with a letter describing the work done renovating the ceiling after a fire, wishing health, prosperity and happiness to all who would live there in later years. A letter from the twentieth century has been added to the box, which was again hidden behind the cornice, perhaps to be found a hundred years from now as a future generation restores the house. □

OPPOSITE: The inspiration for the master bedroom came from a John Fowler design. "The walls are plain," says Lady Victoria. "I believe in avoiding pattern in rooms most often used." The sofa is circa 1836. Colefax and Fowler drapery, chair and bed fabric.



ABOVE: Standing in the walled garden is the renovated circa 1850 conservatory, which was built by a former owner. Inside, orchids and ferns flourish around a grotto. David Bryce, who has been credited with creating the Scottish Baronial style, carefully oriented his designs to the views. BELOW: The valley south of the house.





"I would never force a look on a house; I try to find its real presence and reinforce that, and here it was the grand proportions of the rooms," says Victoria Hagan of an English-style residence she designed in Greenwich, Connecticut. ABOVE: Twelve acres of gardens and woodlands surround the house, which dates from 1941. RIGHT: A free-standing Georgian-style staircase dominates the entrance hall. The painting is by Henri Martin. Stark stair runner.

LIVING ON GREENWICH TIME

BLENDING PERIODS AND STYLES INVIGORATES A SPACIOUS CONNECTICUT HOUSE

INTERIOR DESIGN BY VICTORIA HAGAN TEXT BY STEVEN M. L. ARONSON PHOTOGRAPHY BY DURSTON SAYLOR

IT WOULD BE CONSPICUOUSLY unfair to describe Victoria Hagan's decoration of a 1941 English-style house in Connecticut as simply a distillation of the strength of its architecture when her own uncommon signature is also everywhere to be seen. A designer as much at ease in the past as in the present, she wanted to brush the house with the sepia wash of other times while keeping it freshly in the twentieth century.

Achieved by a nine-hundred-foot-long driveway and girded by acres of landscaped gardens (complete with heated pool) and natural woodlands (burbling with brook and pond), the house is one of the last of the great Greenwich estates. The vine-bearded face that it presents as friendly to the world is a façade, for there is just no getting around the fact that it was built to be remorselessly baronial. For half a century it has retained its stunning authority: a three-story stone manor house with a steeply pitched and dormered slate roof, abundant paned windows and approximately 20,000 square feet of living space, including a flower room, a marble-floored conservatory and a game room with a brick fireplace that extends from herringbone oak floor to beamed cathedral ceiling.

Owing to the degree of craftsmanship with which the house was well invested, the aesthetic conditions that Hagan had to labor under were mighty





The living room, which Hagan subtly updated with warm colors, hol[illegible] pieces ranging from an 18th-century Spanish table and an Aubusson tapestry to a Regency stool and [illegible]late-17th-century-style wing chair, both from Mill House Antiques. Velvet on the Italian settee is from Br[illegible]unschwig & Fils, as are the sofas and the sofa fabric. Table brocade and chair trim from Clarence House. Pi[illegible]ws from David Duncan Antiques.





In the dining room, the designer balanced such formal elements as the Georgian mantel and the dentil moldings with simple window treatments and a vividly toned Heriz carpet. Painted wall panels with a nautical motif are by Anne Harris. The Regency triple-pedestal table, of Honduras mahogany, is from Mill House Antiques. Staffordshire porcelain is set in the niches. Country French gilt-iron-and-crystal chandelier, Niermann Weeks. Candelabra and soup urn are from Bardith.





and high—lofty ceilings, beautiful moldings and woodwork, carved mantels, fireplace after fireplace, and French doors opening to resplendent terraces. "The clients, with whom I'd worked on two other residences, were counting on me to counterpoint all that magnificence and make the house into a home: a place that was warm, understated and even intimate," Hagan remarks. In other words, the house's past was quite intact; what was in need of restoration was its living present.

It was in the huge hall, covered in a soft chamois-colored wallpaper, that the house under Hagan found its truth of tone—simplicity within the formidable framework of formality. The hall goes on to announce that the designer is no purist—"Purity kills," she says—and that she was game for anything that took her eye: the Irish chest, the Biedermeier table, the Spanish chairs, the Neoclassical lantern. . . . "In most of the wonderful manor houses there was a conglomeration of periods and styles, of the old and the new," she explains.

Many different colors were tested in the dining room; only when coated with an aquatic celadon did the room acquire a kind of life force ("the force that through the green fuse drives the flower . . .") and

ABOVE: An assortment of the owners' treen is displayed in the library below an oil by Henri Martin. "They have several wonderful collections and some unusual antiques," says Hagan. "The wife has a good eye for the unique and the unexpected."

BELOW: A William and Mary chest echoes the mahogany paneling in the library. Elsewhere are a 17th-century-style stool, an ebonized mirror and 19th-century English seascapes. The wing chairs are from Ralph Lauren. Clarence House sofa damask.



ABOVE: A wrought-iron bed is set in one of the five guest bedrooms, each of which has a fireplace and sitting room. Brunschwig & Fils chair fabric. Scalamandré bedcovering fabric; bed skirt, Quadrille. Manuel Canovas drapery trim. Stark carpet.

BELOW: Hagan arrayed the master bedroom, which has views of the Sound, in blue. One of a pair of Italian Neoclassical chests is beside the four-poster, from Kreiss. The bedcovering fabric is from Scalamandré. David Duncan Antiques pillow.

become one with the gardens it looked out on and, tangentially, with the compositional fieldstone of the house. Because Long Island Sound can be seen from certain rooms, Hagan commissioned muralist Anne Harris to execute two panels with a marine motif; at once muted and glowing, they have a Turneresque quality. A nineteenth-century Italian pedestal sits atop an Italian demilune table in front of antique French mirrors—an arrangement that speaks (volumes) to the scale of the room. The triple-pedestal dining table, made of Honduras mahogany, is Regency and the chairs Queen Anne.

The living room is an overwhelming forty-two by twenty-nine feet, which puts it within waltzing reach of a proper ballroom. That it offers no less than five seating areas and yet remains open and unconstricted is a testament to Hagan's dab hand with space. The first piece the designer purchased was a German Neoclassical secretary, whose size

continued on page 212





NETHERLANDS PHOENIX

A RESIDENCE NEAR AMSTERDAM RISES FROM THE ASHES



INTERIOR DESIGN BY AXEL VERVOORDT
TEXT BY MICHAEL PEPPIATT
PHOTOGRAPHY BY KEES HAGEMAN

YOU HAVE TO BE very taken by a house's setting and its basic floor plan to want to buy it even though it has been ravaged by fire. But the location in a charming village outside Amsterdam was ideal for the clients, and charred though the structure was, they saw that the original highly symmetrical and logical layout of the rooms corresponded precisely to their needs. "It was also a challenge," says the wife. "Here was a beautiful, comfortable house built around the turn of the century, and we had the chance not only to restore it but to introduce the small changes that would make it just right for us as a family. Once we got over the shock of seeing it in such terrible condition, we began to realize how perfect it would be—particularly because it's so difficult to find a house like this within striking distance of Amsterdam."

A further mark of their commitment to the project came when they asked Belgian art and antiques dealer Axel Vervoordt to redesign it for them. "We already knew Axel," the wife says, "and we had always admired his work. I needed him to lay down the general lines as to how the house should be rebuilt and furnished, but he understood that I wanted to do certain things my way within that framework."

Vervoordt is internationally known for his ability to choose the finest objects and furniture from a wide range of epochs and cultures. Rare European silver, Oriental antiques and contemporary painting are three of his passions as a dealer and collector, and he has been especially inventive in the way he combines art of very different periods and origins. His own residence, a moated castle outside Antwerp (see *Architectural Digest*,

"It's a very loved and respected early-twentieth-century Dutch style," says art and antiques dealer Axel Vervoordt of a house he restored for clients outside Amsterdam.





October 1986), forms an impressive showcase for his eclecticism.

"Objects that radiate silence, peace and strength have an amazing, civilizing influence," says Vervoordt with the serene conviction of a man who began collecting as a boy and has never stopped. "I'm drawn to all kinds of things that have these qualities —whether it's a canvas by Antoni Tàpies, an Eastern stone sculpture or a rustic wood carving. I'm fascinated by the universality of certain works—by the way a piece that was carved, say, in the Spanish Basque country can have an uncanny resemblance to an Oriental form. I'm also interested in putting a 'poor' object—something with no established pedigree—into a room full of high art and seeing if it will stand up to the comparison.

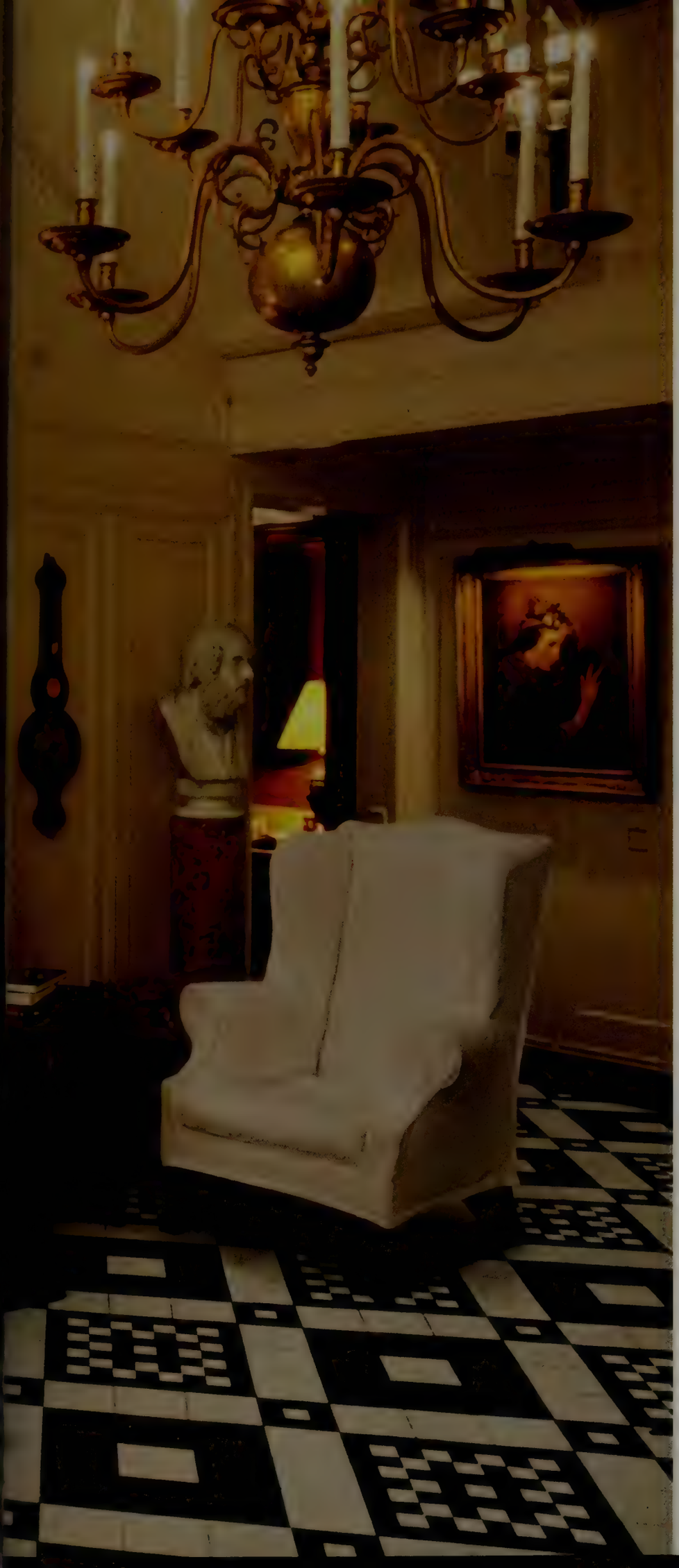
"On the other hand, I think the most successful interiors I do are those where you are not aware of my style or taste," Vervoordt admits. "It's the people who are going to live in the house that count: Their needs and ideas should always be to the fore. My whole approach to other people's houses is like that of a musician who has learned to play many kinds of music. Along with Bach, Beethoven and Mozart, you have to be able to perform Bartók when the need arises."

Vervoordt's brief for the Dutch residence was clear. He had to restore the entire building as closely as possible to its original state, using local craftsmen and, naturally, incorporating the present owners' preferences. The initial architect's plans were available, so he was able to check for accuracy at every point. Certain elements, such as the elegant black and white tiles for the floor in the staircase hall, had to be made specially and imported, but the result looks as if the house, first completed in 1911, had been expertly renovated rather than rebuilt.

"Whenever I work on a place," Vervoordt says, "I carry a kind of blueprint

Above the living room fireplace is an 18th-century gilt Régence mirror; on each side is a circa 1680 Gaspar Pieter Verbruggen I still life. Sofa fabric is by Colefax and Fowler.





of it around with me in my head—even when I'm traveling or daydreaming. And I know what we've got in our warehouses in the way of furniture and objects, though there are thousands of items in storage. Every now and then a particular piece will seem just right for a particular part of the house in question. I also scour the salesrooms and antiques shops for things that I think will suit the property. And my wife, May, who tends to the textile side of our business, starts thinking early about the fabrics. So we really have the basic decoration worked out before we get started."

In restoring the generously proportioned reception rooms, Vervoordt clearly had the living style of the family in mind. Everything from the warm fabrics to the rich gloss of the Dutch still lifes proclaims an unabashedly sensuous joie de vivre. The mirrors and the patina on the furniture reflect the silvery light from the chandeliers or the golden glow from the log fires that are kept roaring throughout the cold months. Most of the paintings are Dutch or Flemish, as are some of the most striking objects, such as the seventeenth-century relief of elaborately carved fruitwood.

"There's quite a flamboyant, baroque note running through the house, because that's the general style that these clients feel most at home with," Vervoordt says. "It also seemed to provide the right kind of background for the collection of Dutch art that they already had. Even the antique arms and armor look good there. I don't actually care for warlike things, but the husband enjoys collecting them—he's a real fighter in business—and in my book the owners always have the last word on such matters."

"Axel doesn't issue edicts," says the wife. "Even though his work is completed, I continue to ask his advice about things. I know he'll never let me get too far off course." □

A circa 1650 Italian landscape by Jan-Baptist Weenix hangs at chandelier level in the staircase hall. Below it and at the far right are two circa 1630 oils by Paulus Moreelse.



ABOVE: "There is simply no way around it, this is a masculine room," notes Vervoordt of the red-painted library, where the husband's collections of military trophies, lances, helmets and armor are displayed. Above the fireplace, the 17th-century Dutch fruitwood relief depicts putti as muses of various arts and sciences.

OPPOSITE: The library is a setting for 16th- and 17th-century oils. At far left are, top, Pieter Brueghel II's circa 1620 *The Seven Acts of Mercy* and, bottom, Jan Brueghel's circa 1610 *Flemish Landscape with Travelers*. Judith Leyster's circa 1630 *Three Boys Merry Making* is over the sofa; above it is Willem van de Velde II's circa 1670 *A Calm*.





"The sunroom is the wife's counterpart to her husband's library," explains Verwoerdt. "It's a soft, light-bathed, flowery room," he adds, "but it also reflects the spirit of the garden it overlooks, which is strongly symmetrical." Tea is served to guests on the two tables fronting 19th-century wood benches.

INTERNATIONAL STYLE FOR OHIO

ECLECTIC ELEMENTS ARE SET OFF WITH BOLD COLORS

ARCHITECTURE BY STEPHEN S. SCHWARTZ INTERIOR DESIGN BY THOMAS BRITT, ASID
TEXT BY IRENE BORGER PHOTOGRAPHY BY JAIME ARDILES-ARCE

BEXLEY, OHIO, a suburb of Columbus, is one of those manicured, broad-lawned, great leafy-treed neighborhoods that flourished across America at the turn of the century. For one young family living there now in a generous Tudoresque residence, the neighborhood is the perfect place to be. "I grew up practically around the corner," the wife says. "Even today my sister, brother and mother are only two minutes away."

While tradition plays a big part in the family's social galaxy, fidelity to childhood homes does not. Both husband and wife have traded the modern dwellings of their youth for solid comfort and Old World detail. "I was raised in a very contemporary house set on stilts over a creek, and my wife lived in a classic late-fifties ranch," the husband remarks, "but we were both bowled over by the quality of the workmanship of this English-style house built at the height of the Depression. It spoke to us."

And after the Tudor spoke to them, the couple spoke to Thomas Britt. They were drawn to the New York designer's ability to think beyond traditional versus modern and to frame the eclectic with an editor's eye. "We're an interesting mix ourselves," the wife says. "We knew he'd understand us."

"The house was beautifully made, but it needed a little extra kick in its dance," Britt says. "It was dark." Before he "sparked it up" by bleaching the fine oak paneling and floors, his associate Peter Napolitano, working with Columbus architect Stephen Schwartz, enlarged several bedrooms, widened a hall and designed what clients and Britt alternately call the party, family and great room. "The house was already quite spacious, but we needed a place to play and host large events in," the husband notes.

Having seen Britt's Long Island residence (see *Architectural Digest*, August 1991), the clients requested a space with "the same" cathedral ceiling, commodious proportions and central fireplace. The task for Napolitano and Schwartz was to fashion a room that was "the same yet different" and that would both aesthetically and structurally harmonize with the 1929 house's style, plan and materials. The result is a merger of the stately and the down-home. French transom-topped doors urbanely anchor the room, while the beam ceiling suggests the Norman countryside.

The residence sports a sense of celebration due, in part, to the "punched-up" coloration Britt invoked. Vigorous blue-and-red antique dhurries made for Indian palaces have been placed like sultans' carpets. "We purchased them all one morning in a single swoop," says the wife. "They were the first pieces we decided on, and they set the tone for everything else."

That tone is nothing short of exuberant. Witness the red Thai silk upholstered sofas in the family room, the red leather dining room chairs and the living room's eight candy-pink fauteuils. "Ohio gets a little gray sometimes," Britt muses. "This is a house for a young family. It demanded full-wattage freshness and vitality."

While the family room is reminiscent of a French farmhouse, Britt took one look at the small-paned floor-to-

"We changed rooms and built new ones, but the whole idea was to maintain the original Tudor feeling and quality of the house," says interior designer Thomas Britt of his clients' family residence in Bexley, Ohio. Architecture is by Stephen S. Schwartz. OPPOSITE: Chinese rosewood side tables anchor the entrance hall. Above are engravings of Roman views encircling a mirror.





"The fireplace is dead center in the living room, but the placement of the windows isn't entirely symmetrical, so I floated the sofa that I designed in the middle to balance the space," notes Britt. *Pastel #34*, 1991, is by Joan Mitchell. A pair of gilt reverse-painted mirrors bracket the bay window. Kreiss sofa, ottoman and chair chenille. Fauteuil fabric from Manuel Canovas. Brunschwig & Fils drapery taffeta.





Regency mirrors, "the spirit and craft of the past are everywhere," as the wife points out.

Call it esprit de corps or maybe esprit décor—the sense of family spirit extended even to the installation. "I was seven months pregnant when we moved in," the wife remembers. "We had seventy-two hours to get the house together before an enormous family party. Tom and his staff rolled up their sleeves and transformed the bare shell into a real home. You've never seen people with more energy. Three days later two hundred and fifty guests were here."

For Thomas Britt and his clients, there's an easy flow between the worlds of France and India and Bexley, Ohio. "Sophistication has absolutely nothing to do with where you live," he says. "The world has become our neighborhood." □

OPPOSITE: "The family room's ceiling was proportioned to accommodate the William IV breakfront bookcase," says the wife. Clarence House drapery and pillow fabric.

ABOVE: "The house's palette began with the purchase of the dhurries," explains Britt. A Louis XVI clock rests before an Italian chinoiserie mirror in the dining room.

BELOW: "We took a very bright, sunny, cheerful yellow chintz and used it throughout the master bedroom," says Britt. The satinwood-and-ebony cabinet is from Ceylon.

ceiling bay window in the living room and "avoided everything 'cottagey,' " he recalls. Both the full-length pink-and-white-striped silk taffeta draperies luxuriously pooling on the floor and the curvy Britt-designed "Schiaparelli" sofa are as far from "cottagey" as it gets. Recessed lighting turns the ceiling into a bank of stars.

Always relaxed in contemporary surroundings, the couple were encouraged by the wife's father to learn more about antiques. "My father's favorite hobby was decorating," she says, "and although he passed away before we finished the house, he definitely put his mark on it." A collector of paintings and silver who was both passionate and knowledgeable about furniture, he felt the interior should be anchored with substantial pieces.

So with his advice and Britt's sure hand, it was. From a particularly fine satinwood-and-ebony Ceylonese cabinet and a William IV rosewood breakfront bookcase to a pair of Irish





Harley Baldwin's apartment in downtown Aspen is on the top floor of the Collins Block, built in 1892. "It was the last great building constructed before the silver panic of 1893," he says. ABOVE: The façade is unchanged, but the interiors were completely revamped by Baldwin and interior designers Peter Hans Kunz and Alan Tanksley, with architectural assistance from Wayne Poulsen. The first floor holds shops; in the basement is the Caribou Club. BELOW: The apartment's floor plan.

OVER THE STORE IN COLORADO

HARLEY BALDWIN'S POLISHED APARTMENT IN ASPEN'S 1892 COLLINS BLOCK

INTERIOR DESIGN BY PETER HANS KUNZ AND ALAN TANKSLEY
TEXT BY GAEL GREENE
PHOTOGRAPHY BY MARY E. NICHOLS



LONGTIME ASPENITES still think of it as the hardware store, but to developer Harley Baldwin, it's home. Most visitors crisscrossing the ski village's downtown don't even see it. The vast sweep and majesty of the mountains distract the eye, that and the cabochon sapphires and couturier cowboy duds for sale in its mews. But this sturdy peachblow sandstone struc-



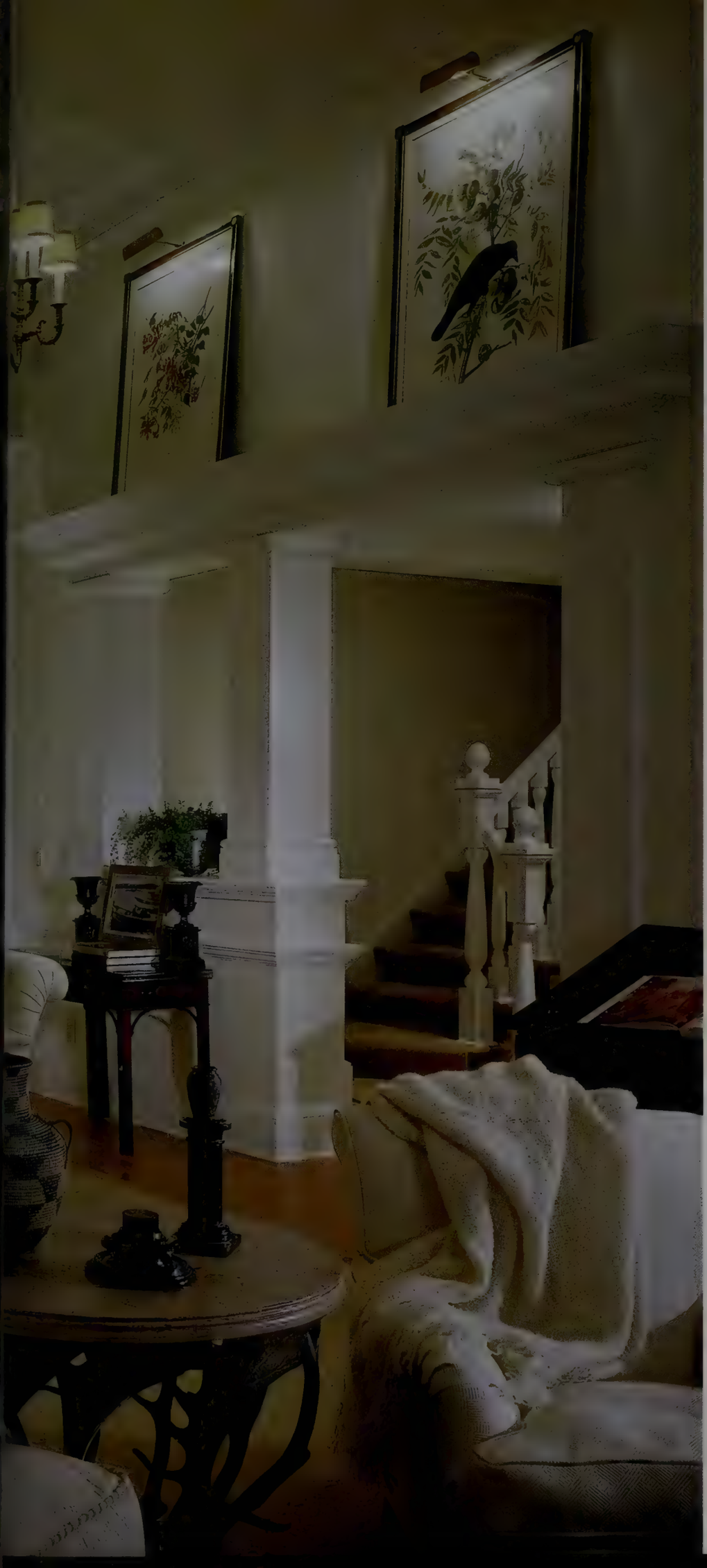
ture, built in 1892, during the silver boom, just in time for the '93 panic, hides a secret—a flat with soaring skylights and grand classic architecture quite unlike anything you'd expect to find "over the store" in Aspen.

There were grumbles when Baldwin bought the historic Collins Block around the corner from his small, luxurious hotel, The Brand (see *Architectural Digest*, September 1991). Aspen never surrenders to change without a struggle, and it *was* the hardware store. A dirt cellar was excavated and steel beams tugged into place to shore up a rotting shell. Local sages scoffed at Baldwin's plan to build a private club that, as he put it, "might have been founded by a retired itinerant English cavalry officer." But in just

"It's more Park Avenue than it is just another Aspen western fantasy—I think of it as Chatsworth meets Buffalo Bill," says Kunz. "Everything in the apartment is our idea of how it originally should have been," adds Tanksley. BELOW: In the hallway, *Sphinx*, an 1840 lithograph by David Roberts, hangs over a pair of 19th-century French swan-motif chairs. The jardinieres are Chinese.









"Because Harley, as an entrepreneur, hotelier and owner of the Caribou Club, is a well-known social gentleman in Aspen, it needed to be graceful and cozy but somewhat heroic," says Kunz (above, standing, with Baldwin).

one season the Caribou became an obligatory detour on the jet-set trail. Now that imaginary cavalry officer needed a pad.

To transform ten tiny apartments into a home, Baldwin called on two interior designer friends who had worked with Mark Hampton and then gone their separate ways, Peter Hans Kunz and Alan Tanksley. They drew up plans; Wayne Poulsen acted as overall design architect. By fax and phone and express mail, hiking and biking and racing down the ski slopes, they argued. Tanksley describes Baldwin as "the most didactic, opinionated, enthusiastic client imaginable—we didn't just debate, we fought." He laughs. "That's how he gets what he wants." The building's classic exterior balustrade on the second floor dictated the theme. It can be seen now through the window from the staircase, which has a matching balustrade

"I'm just your normal, everyday westernophile Japanese-loving classicist," says Baldwin. LEFT: Artworks in the living room include 18th-century Japanese woodcuts and an Edo-period screen above the sofa and two Audubon prints over the entrance. The chandelier and the antler table, adorned with an Apache basket and French marble pieces, are from Crystal Farms. Chenille from Brunschwig & Fils covers the sofa; Clarence House leopard print on pillow.



"I like tall, formal spaces to flop around in in my jeans," Baldwin says. *Moanahonga (Great Walker)*, an 1824 oil by Henry Inman, is displayed in the living room above the sofa. The armchair at left is upholstered in Brunschwig & Fils mohair. On the low table, 19th-century Japanese candlesticks are mixed with an Apache basket, a Santa Clara bowl, a pre-Columbian vase and a 19th-century native American headdress.







"It has a restrained Neoclassicism," says Baldwin, "although the restraint comes more from the palette than from the architecture, which is fairly rigorous." OPPOSITE: A pair of 18th-century southern Mexican santos stand in the dining room, framed by a Palladian arch.

ABOVE: Beams in the master bedroom inspired the coffered ceiling. Shelves near the bed hold 18th-century globes, and a 16th-century Buddha rests on the rustic mesquite table. An 18th-century Japanese screen hangs above the fireplace. Cotton bed skirt, Scalamandré.

and a Greek-key border on the carpet.

What Baldwin wanted was to bring something of a New York sensibility to his Aspen life. He wanted it to be grand and ebullient but comfortable too, "to combine the sophistication of his East Coast life with the ruggedness of the West and throw in everything he'd collected along the way," says Tanksley. Baldwin has created a kind of movable, changeable salon of local friends and artists and a remarkable pastiche of people just passing through—scientists, writers, politicians and Hollywood luminaries, distinguished jailbirds and the gainfully unemployed. "Rooms needed to flow," says Tanksley, "with space for large gatherings." He narrowed the wide stairway from the street entrance "so you wouldn't feel you were entering a shopping center" and designed "an octagonal jewel box landing with pilasters and niches."

At the top of the stairs is a bust of Daniel Webster—"an easterner, a Victorian in classic Roman toga," says Baldwin. From the low-ceilinged intimacy of the entrance hall, you step into the soaring space of the public rooms, their windows left bare, Peter Hans Kunz explains, "because the views of the mountains—Shadow Mountain and Mount Sopris to the west, Red Mountain to the north, Ajax from the bedroom and Independence Pass—are too beautiful to cover. But there's a sense of privacy even at night." For Kunz, "It was a great chance to do something without the Aspen clichés of giant red plaids and heavy wood beams."

The colors are all neutral, "relaxed," with splashes of red and black in the Navajo rugs stretched atop woolen sisal, linen white on the walls, shades of ivory and parchment. Almost half of what's there came from Baldwin's Manhattan apartment in the Dakota, which he sold last year. The off-white chenille fabric is "very Park Avenue," says Kunz, the fringe subdued, the pillows covered in buff suede and Afri-

continued on page 214

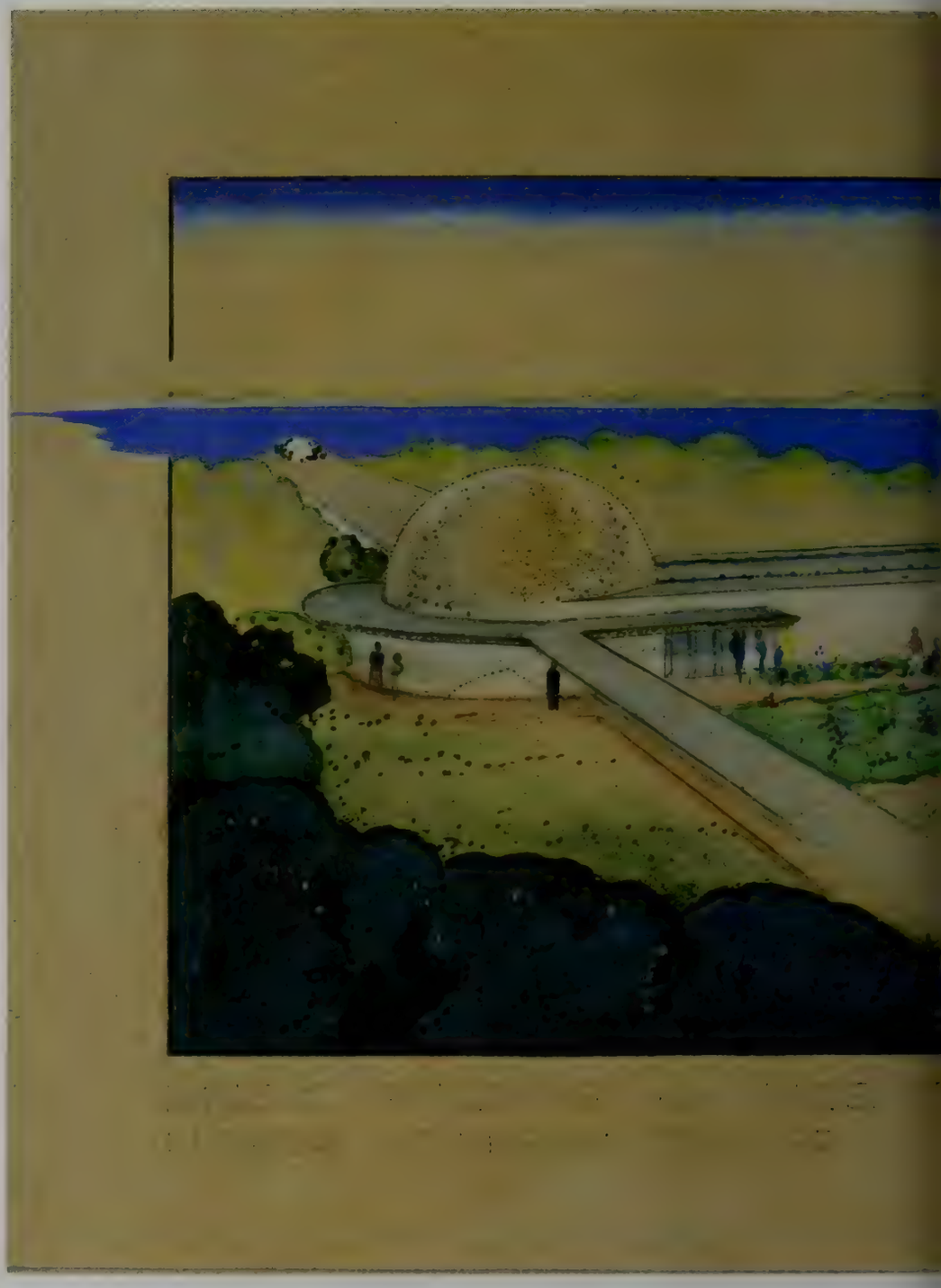
ART: MODERN ARCHITECTS' DRAWINGS

THE ARCHITECTURAL drawing poses a splendid paradox: Is it an art object, or not? There are no such doubts where painting and sculpture are concerned—they are works of art, pure and simple, and nothing else. But almost all architectural drawings have another level of meaning. They are notes toward another work of art, signs that point us toward the architect's real goal, which is not a piece of paper but an object of brick or wood or stone.

But if an architectural drawing is not an end in itself—if most of the time it exists to symbolize the building that is the architect's primary creation—that hardly makes the rendering any less appealing as a work of art. Indeed, as collectors of architectural drawings have realized for some time, the paradox is itself a kind of enticement. How many other ways are there to own an object that is a piece of art on its own terms and also a source of enlightenment about another piece of art?

There are many ways for drawings to tell us about architecture. They can show us buildings literally, as photographs do. They can evoke buildings interpretatively, using the architect's imagination to intensify the mood and place the building in a kind of ideal, if unreal, context. And they can take us back to the point before the design was conceived and bring us directly into the process by which architecture is made.

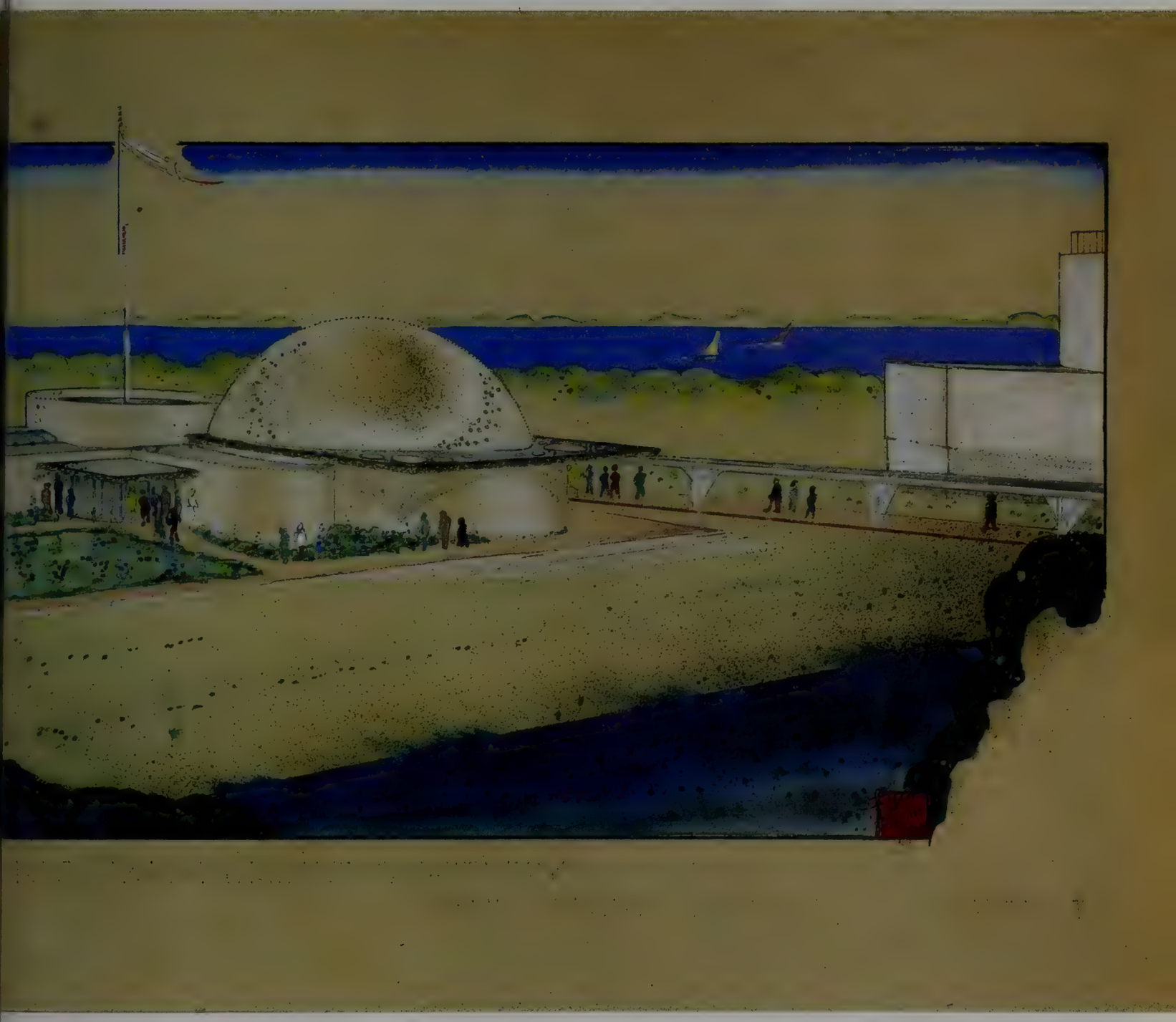
It is the last type of architectural



Music Building, Frank Lloyd Wright, 1943. Pencil and tempera on paper; 14" x 30". A presentation rendering of the first of three designs Wright prepared for Dr. Ludd M. Spivey, the president of Florida Southern College, shows the music building's distinctive dome-shaped performance auditoriums, which are connected by a rectangular row of classrooms, and the loggias that link most of the buildings on campus. Instead of the specially cast concrete blocks with which Wright planned to unify the campus's other structures, the music building was to be constructed from poured concrete. Kelmscott Gallery, Chicago.

TWENTIETH-CENTURY VISIONS ON PAPER

TEXT BY PAUL GOLDBERGER



Drawings can evoke buildings interpretatively, using the architect's imagination to intensify the mood and place the building in a kind of ideal context.

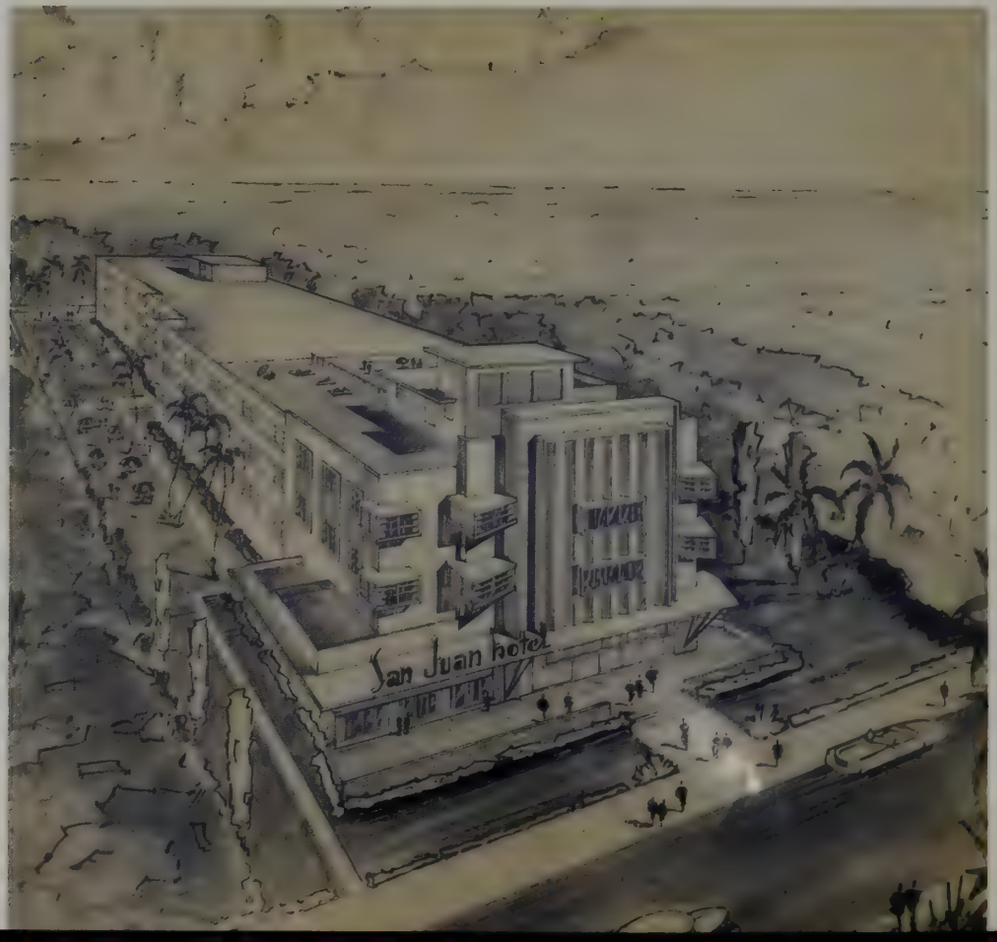


LEFT: *Cricket Pavilion*, J. G. Carey, 1933. Pencil and watercolor on paper; 17¾" x 17¾". Gallery Lingard, London. OPPOSITE: *Mercantile Marine Monument*, Tower Hill, London, Cyril Farey for Sir Edwin Lutyens, 1926. Watercolor on paper; 16" x 12½". A rendering of a war memorial by Lutyens—England's premier architect in the first four decades of the 1900s—illustrates the geometric classicism that characterized much of his later work. The Fine Art Society, London.

drawing, the drawing that shows the building in progress, that is in many ways the most exciting. Such drawings can be raw, crude, unfinished; they can be on napkins and on the backs of envelopes, and show every sign of being scribbled hastily, under pressure. Yet these have all the more drama to them, for here we see ideas in embryo form. Whitney Warren's oft-reproduced drawing of the façade of Grand Central Terminal, Louis I. Kahn's numerous sketches of the Salk Institute and the Kimbell Art Museum, Eero Saarinen's initial drawings for the North Christian Church in Columbus, Indiana—to take but a few of the better-known examples from the twentieth century—all capture a moment in the creative process with delicacy and precision.

Like the sketches and cartoons that precede great paintings, such drawings are two-dimensional visual laboratories, safe places to test a visual thought on a small scale. But many architects are unwilling to let their casual sketches see the light of day; to them the awkward, unresolved designs they reveal are too much like a poet's or a novelist's first draft, a private document to be locked away. Most of the architectural drawings that make their way into the marketplace are finished renderings, done ei-

continued on page 216



LEFT: *San Juan Hotel*, M. S. Weintraub for Henry Hohauser, 1948. Pencil on tracing paper; 18" x 19". Still in existence in Miami's prominent Art Déco District, the San Juan Hotel figures among some 300 buildings in the area designed by Hohauser. The rectilinear building façade was rendered in pencil, without color, as were many drawings of the period. Norman Brosterman, New York.


MERCANTILE
MARINE
MCM
XIV
MCM
XIX

THE ENGLISH GRAMMAR OF CEDAR HOUSE

FIONA AND CHARLES ALLSOPP IN THE BERKSHIRE HILLS

TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY DERRY MOORE



"OTHER PEOPLE change husbands. I'd rather change houses." That is Fiona Allsopp on the habits of a lifetime. One husband, a succession of houses and all with good reason. In the country they had a residence she describes as "an Edwardian pile of stone that looked like a boys' prep school escaped from the seaside." In London they'd lived in a series of flats and houses, always knocking down walls, restoring and moving on. Large in the country and small in London.

Then, in 1986, Charles Allsopp became the chairman of Christie's, and what they needed was a large house in London for entertaining and something smaller in the country. Change was in the cards, and moving seemed sensible. But what about the view? They would miss their spectacular prospect of the Berkshire Hills.

The dilemma was solved one morning when Charles Allsopp came back from jogging. "As usual," says Fiona, "he had gone down the hill and past a

"The house was boring, but I knew we could make something of it," says Fiona Allsopp of Cedar House in the Berkshire Hills, where she and her husband, Charles, the chairman of Christie's, live with their children. LEFT: The south façade's windows were given a Gothic treatment. Except for the chimneys, the structure is entirely of wood. BELOW: The Allsopp family. From left to right, Fiona with Natasha, Sofie (on the pony), Henry, Charles and Kirstie.



Fiona Allsopp doesn't decorate for other people. "It wouldn't interest me. I couldn't get deep into the excitement of someone else's pelmet."

place named Cedar House that had often prompted him to say, 'We could make something of that.' Suddenly we thought, Why not? It was only a shoe box held up by some chimneys. Nothing more. Built in 1937 and completely boring, it at least had the same view we were accustomed to. We'd moved so often in the past that I knew roughly what it would cost to knock down a few walls and add a couple of bays and some Gothic windows. By now I've learned to see right through a wall and know exactly what the room will be like without it.

"The view was the most important thing," she continues, "because you can't change it, and we knew we could give the house architecture—good fireplaces, cornices, dadoes, solid mahogany doors. Construction is what's fun anyway. By the time I get to choosing cushions and lampshades my mind is in neutral. I just go to the local department store and get it done. A woman in the country makes the draperies and upholstery."

When the Allsopps say they do it all themselves, they pretty well mean it. They not only hang all the pictures, they also create some of them; for example, botanical studies of fuchsias and tulips. If there isn't time to paint flowers, she cuts them out and pastes them on, as was the case with the decoupage dining table. He is likely to put his brush to anything in sight, as he did with a fake Tang horse—"from the days when fake was fun," he says. "I gave it flowers to match the chintz."

The Allsopps don't always agree on everything, but they do agree on which houses to buy. Both are immediately able to see the merits of a house, and he has been known to look no farther than the entrance hall, say yes or no and rush back to a meeting.

Thinking about houses has long been a compulsion for them both. He once entertained the idea of becoming an architect, and she was influenced by her mother, who thought nothing of buying a house in need of attention and taking down a wall or two. "At school I'd get wonderful letters with drawings," she says, "and my mother would describe a place she had seen. I never knew when I left for school at the beginning of the term whether I would return to the same house at the end of it. Instead of putting me off, it made me love changing houses."

Fiona Allsopp doesn't decorate for other people and says, "It wouldn't interest me. I couldn't get deep into the excitement of someone else's pelmet. And I couldn't have anybody do my decorating. If a friend admired my house, I would have to confess that a decorator had done it. What's the fun of that? And if I had to sit in smart decorating shops, I'd go mad.

"I can't understand people who move into a new house but wait two years to do up the living room because they want it grand and can't afford it right then," she adds. "I say, do it all right away, otherwise you'll never get around to it. There's a lot of improvising in our house."

A certain pace sets in, the house



"This is the only house we've ever lived in that's been warm," says Fiona Allsopp. The residence, which was built in 1937, had undistinguished architecture but was modern enough not to have the expected English drafts. RIGHT: "I like things not very well lit," she says. "You go to some people's homes and they're illuminated like a fairyland. I prefer old-fashioned picture lights and candles. They're reassuring." A George II giltwood mirror overlooks the living room. Colefax and Fowler floral chintz for draperies and walls.




SPECIALLY MADE FOR
Hannah's



The Allsopps do it all themselves. They not only hang all the pictures, they also create some of them.

OPPOSITE AND COVER: An arrangement of watercolors by Fiona and Charles Allsopp animates the dining room. She also decorated the decoupage table, foreground. The oak side table, which displays a selection of apple-green Coalport china, dates from the 17th century.

ABOVE: A circa 1890 watercolor of a young girl and an array of Victorian botanical watercolors frame the master bedroom's early Victorian mirror and dressing table. Perched atop the bookcase is a Worcester blue scale covered vase. Persian rug. Ramm, Son & Crocker chintz.

gets finished and the fun of living in it begins. Cedar House is everything a country house should be—fresh air and flowers and charm. Life there includes four children, a cat and five ponies grazing in five acres of gentle fields.

Charles Allsopp would seem to be a man with a particular affection for London, tied as he is to the art world. "My time at Christie's is definitely not like working in a chocolate factory," he says. "One never loses a taste for it." Yet despite his love for his work, he insists the country is where he belongs. "You can buy paintings in places other than London, you know. And if I lived outside of the city, it wouldn't mean I couldn't dance. Staying in the country full-time would suit me fine."

That may or may not be true. They continue to live in London and continue their thoughts of being always on the move. Fiona Allsopp can tell you if anything has come up for sale in the last four hours, which house has the largest private garden in the city, whether the odd or even numbers are best on any given street. The day they settled into their current London house she took a walk to a neighborhood she has always loved, "just to see if there were any signs out." "Everybody has little dreams," she elaborates. "I act on them. The other day Charlie asked me why I go out of my way to drive down a certain street on the way home. It's because there's a house there that hasn't changed since the twenties. It's dark gray, with awful windows, and nobody else would see its charm. I always hope that one day I'll drive by and see a For Sale sign. I guess we're movers at heart."

Friends are never surprised when they receive a change of address card for the Allsopps in London. If they want to catch them, they know it's best to call them at the country house. They're not likely to move from that one. □



"Although we knew the house would need work to turn it into what we envisioned, it had a great view and acreage, so we bought it," explains Fiona Allsopp. The terrace, which spreads out before the dining and living rooms, is planted with thyme and lavender.



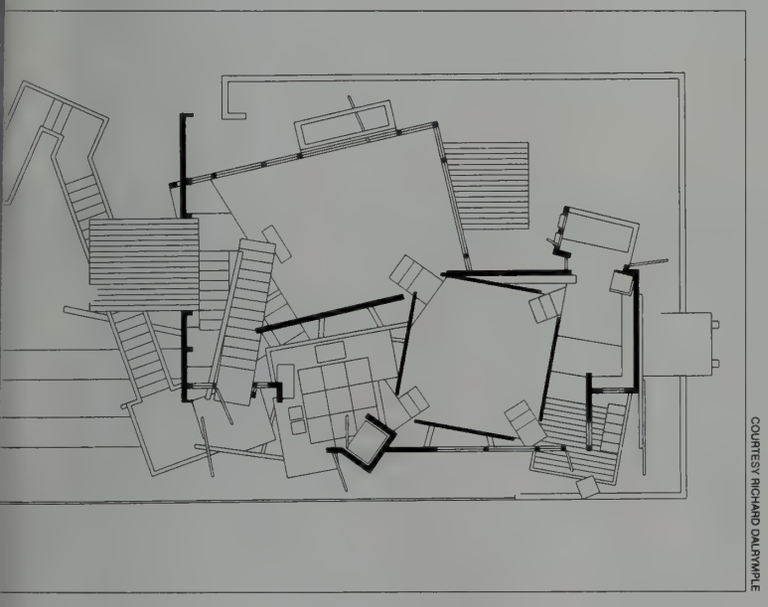


BREAKING WITH TRADITION

A SAN DIEGO HOUSE COMES APART AT THE SEAMS

ARCHITECTURE BY RICHARD DALRYMPLE, AIA TEXT BY PILAR VILADAS PHOTOGRAPHY BY GREY CRAWFORD

"The architecture twists and breaks and turns," says architect Richard Dalrymple of the San Diego house he designed for his family. "And there's always the suggestion of slight movement." OPPOSITE: A picket stair leads to the third-floor entrance. The draw deck extends from the living room; an overscale hinged window forms one wall of the room.



COURTESY RICHARD DALRYMPLE

TOP: Facing north, the large living room window "anchors the space," Dalrymple says. ABOVE: The third-floor plan evinces the main living areas. "In plan, the house looks very complex," he notes, "but it actually has an extreme simplicity and clarity."

"AS AN ARCHITECT," says Richard Dalrymple, "you always want to build your own house." Indeed, the house in San Diego that Dalrymple designed for himself, his wife, Barbara, an interior designer, and their teenage daughter, Kelly, is very much his own creation. It is a house that both defers to tradition and breaks with it, a house that respects the scale of its surroundings while soaring above them.

The Dalrymples bought a very small lot in one of the city's older neighborhoods, where modest Craftsman-style, clapboard-covered bungalows and picket fences abound. In deference to his neighbors, Dalrymple designed his house with gables and lots of small windows, covered it in clapboard and wrapped a picket fence around the front yard.

There, however, the resemblances end. In order to fit even the house's compact 1,400 square feet of living space on the tight lot, Dalrymple had to build up over the roofs of his

Corners do not quite meet and windows seem to float in space.



"In architecture, you work down from the big picture to the details, always groping with some sense of order—even if it's order derived from chaos," says Dalrymple (above, with his wife, Barbara, on the draw deck).

In fact, it is not so much a house as it is a tree house—which is something Dalrymple has always wanted to live in. "There's a playfulness to it that I like," he says. (And when the landscaping matures, the house will actually seem to grow out of the trees.) Enormous windows only reinforce the intimate scale of the rooms. A large deck literally opens out of the front façade, while the corner kitchen windows can be pulled up to the roof, opening that corner completely. "You're making salad three stories in the air," notes the architect. Pull the hatch cover off the dining room ceiling, and you're dining alfresco. It is a house that pushes the notion of indoor-outdoor to its limits.

"This was before deconstructivism," Dalrymple says of his unusual approach, referring to the architectural movement that seeks to reveal the language of building through process, resulting in structures that do not conform to our notions of "complete." He maintains that his program was simply one of problem solving, of "how to relate to southern California issues." In designing the house to accommodate the views, light and so on, the plan became "jagged and ripped." At a certain point Dalrymple wondered what would happen if he didn't connect the exterior walls to those that define the interiors.

Thus the clapboard-covered exterior walls are distinct from the gypsum-board walls, many of them freestanding, that form the rooms. This permits more light to enter the rooms and provides interesting spaces around the walls—spaces in which, Dalrymple discovered, things such as heating registers and lighting could be concealed. Moreover, the asymmetry of the corners allows great freedom

"The furniture becomes an extension of the architecture when it's all viewed as part of the push-pull assemblage," Dalrymple says. BELOW: The gabled study is on the third floor; the living room is in the foreground.

OPPOSITE: Detached walls and a floating, cutout ceiling define the third-floor dining room. "Space and light move through the cracks," Dalrymple points out. "When you're sitting down, the architecture rests."

neighbors. And in order to achieve the indoor-outdoor feeling the family prized, and to maximize privacy and views, the architect placed the living room, dining room and kitchen on the top floor. "Right away," declares Dalrymple, "we had to start breaking tradition." That is why the white picket fence suddenly takes a turn and zooms up the front of the house, forming a stair rail that guides visitors to the front door overhead. Of this whimsical façade Dalrymple explains, "It adds charm to something that could have been monolithic and forbidding."

From the sides, the house is even more surprising. The walls appear to be in the process of construction, corners do not quite meet and windows seem to float in space. What, the visitor wonders, is up there?





in arranging furniture. "The aesthetics of all these problems created their own aesthetic," quips the architect.

The conventional rules of house design are broken in other ways too. That the house was a true family enterprise was made clear when the architect entered it in an architectural competition and listed the client as "Richard, Barbara and Kelly Dalrymple." He designed his daughter's bedroom as the larger one, as he believes that "children usually get shortchanged" in these matters. He made the master bedroom quite small—"We spend more time in the living areas"—but devised a bed that rolls out of a large window on rails so that he and his wife can sleep under the stars.

The house's materials are, as one might guess, as atypical as its design. The wood subfloors are uncovered and unadorned, and the detailing of things like window frames and rail-





"There's a lot of ambiguity as to what is inside and what is out," says Dalrymple. ABOVE: The windows flip up so that the kitchen counter is "basically outdoors." RIGHT: The clapboard façade shields the glass-walled living room. "The architecture breaks down into parts and bits," he says, "into a wonderfully choreographed exchange."

ings is fairly spartan. More expensive touches appear in furnishings and fabrics, kitchen appliances and works of art (Barbara is responsible for the interiors), and Dalrymple enjoys what he calls "the dichotomy between completed and never to be finished, or between cheap and rich."

The spatial complexity of the house gives it an expansiveness that belies its diminutive size, and generous amounts of light and air confer on it a sense of luxury not usually found on such a modest budget. Just as important, this tree house is not only a striking retreat for its occupants but contextually sensitive as well. In his use of proportion, materials and details, Dalrymple proves that it is possible to be on the architectural cutting edge without inflicting any wounds on the neighborhood. □





CHIC IN CHICAGO

SHAPING SERENE SPACES HIGH ABOVE LAKE SHORE DRIVE

INTERIOR DESIGN
BY BRUCE GREGGA, ASID
TEXT BY MICHAEL WEBB
PHOTOGRAPHY BY TONY SOLURI

HIGH ABOVE Lake Shore Drive in Chicago is an apartment that commands a panorama of towers and water. To the north, windows frame a close-up view of the John Hancock Center, a great black obelisk that seems even more impressive at that elevation than it does from the sidewalk. Off to the right, sails fleck Lake Michigan, sparkling in the morning sun or veiled in mist. Night transforms the office and apartment towers into a constellation of lights and marks the shoreline with luminous red and white snakes of moving traffic. That spectacle lured a well-traveled couple to their first high-rise apartment and challenged Bruce Gregga to design a serene foil to this animated scene.

In selecting their apartment, the clients made a conscious choice to face east and north, over the lake and parkway, in preference to the wholly urban prospect to the south and west. The couple were seeking, in the heart of a metropolis, the soothing presence of water and the sense of openness that they enjoy in their Boca Raton beach house. Friends introduced them to Gregga, a Chicago native who runs his far-flung practice from an office a few blocks away. "This is familiar territory for me," he says, "and I share the clients' enthusiasm for the light that bounces off the lake and mirrors every shift in the weather and the seasons. The program was straightforward. Now that their two sons have grown, they wanted a pied-à-terre for themselves and a setting for their art: a part-time

ABOVE LEFT: "Serenity is the first impression," says Bruce Gregga of the entrance hall in a high-rise apartment he designed for a Chicago couple. Art Déco console table, Marvin Alexander. OPPOSITE: In the living area, a George III–style armchair from Manheim Galleries is paired with a Portuguese secretary from Old Versailles.







"The wife is quiet and calm in her sense of color," says the designer. The sycamore-paneled living area features *Mate Mate*, 1959, by Emerson Woelffer, at left. A late-19th-century Tabriz covers the black-granite floor. Drapery fabric is from Donghia.



home with an easy flow of space."

To achieve his goal, Gregga gutted the fifteen-year-old apartment, reconfiguring the boxy volumes and creating a strong central axis that extends past the entrance hall and links the master bedroom and guest bedroom to the open living areas. Polished black-granite floors add another dimension to the confined space and, with the pale shimmer of sycamore paneling and crown moldings, form a fluid backdrop for an eclectic mix of Oriental and contemporary American artworks, and for the muted tones of rugs and silk-upholstered furniture. "It was an exercise in restraint," says Gregga. "Holding back is the hardest thing to do, but the clients wanted an uncluttered interior with wonderful lines, and I always prefer to give beautiful objects plenty of room to breathe."

ABOVE: "This is 'action central,' " says the wife of the writing table in the living area. "I drink coffee here, eat breakfast with my husband, read, work, everything." The mahogany Georgian open-arm chairs and the George III desk are from Kentshire Galleries.

BELOW: In the dining area, Gregga placed a 17th-century Japanese screen over a credenza he designed. "I used black granite on the floor to reflect light and make the space seem larger." The table lamps are by Diego Giacometti. A Fo dog is by the window.





"The walls are upholstered and there is carpeting in the master bedroom, so at the wife's suggestion I installed shoji screens in the window as a relief from draperies and for a different texture," says Gregga. "Even though the clients are early risers, I concealed a motorized black-out shade behind the screens." Hanging near the bed is a 1962 drawing by Philip Guston above a 1976 work by Joan Mitchell. Chair fabric is from Manuel Canovas.

Gregga brought in two colleagues from his office, Alex Jordan and Dan Smieszny, to assist him, and their sense of clarity and concern for detail delighted the owners. "We like to get into the clients' heads and discover what they are searching for," Gregga says. "It's a way of making sure I don't repeat myself."

Several years before, the couple had bought a pair of seventeenth-century Chinese screens in London. Gregga placed one of these in the entrance hall and the other near the dining table. The two landscapes are closely matched, but the one in the hall is folded to emphasize its three dimensions, and is thrown into sharp relief by its black-granite setting. It represents spring and summer, "which you don't get much of in Chicago," comments the wife wryly. In contrast, its twin, fall and winter, is displayed flat, suggesting a window onto an idealized world of trees and crags and colorful birds. In the dining area, the designer has again indulged his taste for dramatic contrast. A harmonious composition of sycamore paneling, rounded leather chairs and a cabinet faced in *faux*-parchment is set off by the angular bronze base of the table. Doors slide open to reveal a kitchen that is as chic as an Art Déco cocktail bar.

The library and sitting areas are separated by a late-Georgian writing table and a pair of early-Georgian chairs, located beside a window in the southeast corner of the apartment. The wife found these in New York. She joined Gregga in his pursuit of other treasures, including an eighteenth-century Portuguese secretary of ebony inlaid with ivory and a Biedermeier chest that adds a glow to the master bedroom. It was she who prompted the designer to install sliding shoji screens on the bedroom windows, which bathe the space in softly diffused light.

Throughout the apartment there is a wide range of periods, provenances and tastes, from the pale tones and Abstract Expressionist black ink sketches in the master bedroom to the sybaritic leather seating and contemporary paintings in the library. Gregga notes, "Chicago's varied and unpredictable climate gives a designer much more freedom in the use of color." He has used it boldly and subtly to give a distinctive character to every part of this small apartment, while achieving a pleasing sense of unity. □



ABOVE: *Screen*, Joseph Fletcher, England, circa 1700. Leather; 96" x 129". By the 18th century England had a sufficient gilt-leather industry to compete with the Netherlands, which had been the main center up to that time. Among the London leather gilders was craftsman Joseph Fletcher, who advertised as a "Leather gilder to His Majesty." Philippe Farley, New York. OPPOSITE: *Screen*, England, circa 1860. 78" x 104". The activities of the inhabitants of the English countryside were a recurring theme in 19th-century English screens. Philip Colleck Ltd., New York.

ANTIQUES: EUROPEAN LEATHER SCREENS

DECORATIVE PIECES FROM THE 18TH AND 19TH CENTURIES

TEXT BY WILLIAM RIEDER

WHEN SARAH, DUCHESS of Marlborough, wrote to her granddaughter in 1732, "In this room at Southampton House there is a set of blue and gold leather hangings which I bespoke and which is now as fresh as when it was put up. And I like it so extremely I have bespoke the same to hang one of my rooms at Wimbledon," she was referring to a type of decoration that had by then become widespread in Europe. Beginning in the Middle Ages, gilded, embossed and colored leather was extensively used on the Continent for wall hangings. Production was centered in Spain until the seventeenth century, when it shifted to the Netherlands, with smaller workshops thriving in France, Italy and England.

Leather screens, which first appeared during the second half of the seventeenth century, were a natural extension of this type of wall decoration onto the form of the folding







Screen, England, circa 1760. Leather; 78" x 88". Often associated with the East, screens were particularly well suited to the fanciful chinoiserie designs—pagodas, flowering branches and figures in Chinese dress—that adorned almost all decorative wares made during the Rococo period. Philip Colleck Ltd., New York.

screen. Many of the extant examples were made in England or the Netherlands between about 1650 and 1800, but production continued on a smaller scale well into the nineteenth century. It is often said that screens had a practical function of reducing drafts, and no doubt they did, but they were also objects of great sophistication and beauty whose owners were far more interested in decoration than in warmth when it came to ordering leather screens.

The term *gilt leather*, although frequently used when describing these screens, can be somewhat misleading. Skins of sheep, calves or kids, after being softened, smoothed and sized with glue, were covered with gold or silver leaf, which was burnished when dry and coated with a yellow lacquer to give the appearance of gilding. With the ground thus prepared, the design, carved onto a wooden block, was embossed or pressed into the leather and rendered further in oil paint, the background or surround being punched with irons of different patterns. These decorated leathers were glued or sewn together to make



Screen, England, circa 1810. Leather and flocking; 96" x 130½". Gilt-leather panels displaying plant motifs and urns in the Regency style were embellished with borders of flocking, a material produced from the fiber powder of shorn cloth. An interlocking geometric design with foliage is on the screen's other side. Ciancimino Ltd., London.

the requisite panel, which was affixed to a wood frame, often with large-headed brass nails.

Until the early eighteenth century, many of the same patterns were used on both screens and walls; in fact, screens were often made with panels that had previously served as wall hangings. Their dense, baroque style included auricular motifs, insects, floral scrolls, birds and cupids, disposed symmetrically in designs derived from textiles and prints. As the century progressed, these designs evolved to reflect the successive influence of the architect-designer Daniel Marot (1663–1752) and of the lighter and asymmetrical rococo patterns of silks and chintzes.

The center of the London leather industry was in bustling St. Paul's Churchyard, where the prospective client could choose from a number of workshops. As there was no leather guild, only a few names have managed to survive, in printed advertisements, trade cards and several signed screens. Joseph Fletcher and John Conway advertised as "Leather

continued on page 220

IN THE FRENCH FASHION

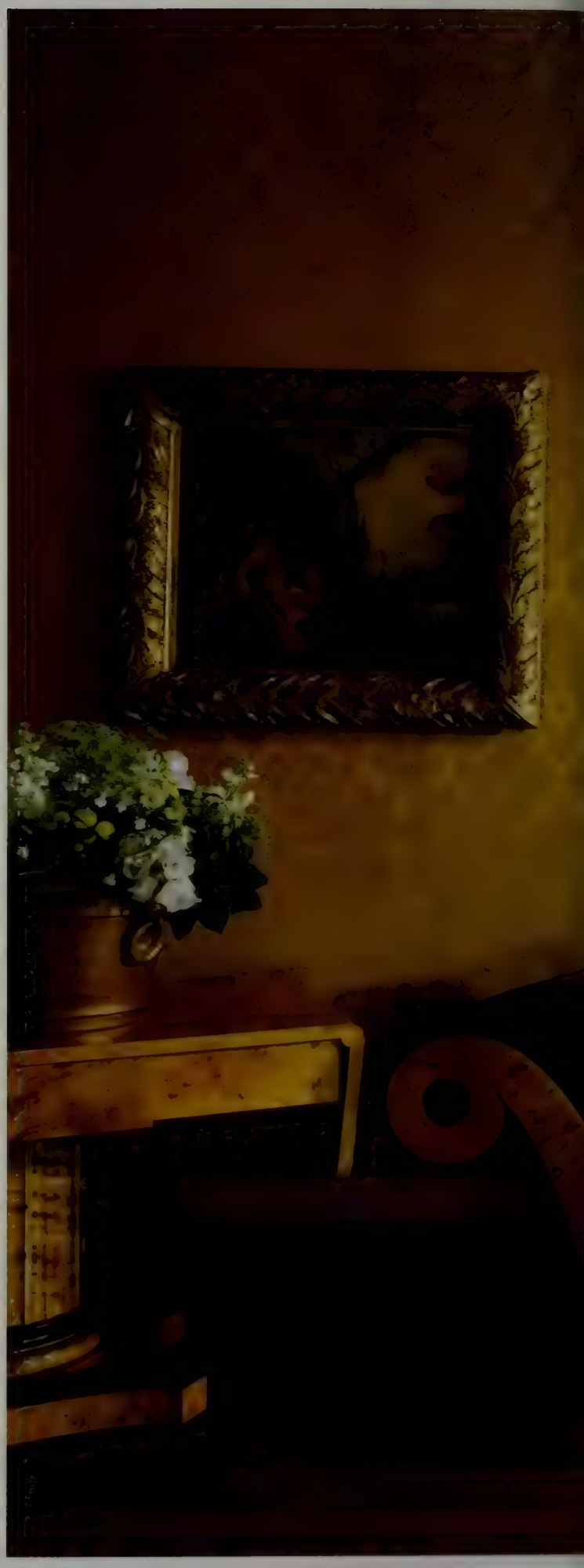
LOLITA LEMPICKA AT HOME

TEXT BY CHARLOTTE AILLAUD
PHOTOGRAPHY BY MARINA FAUST

"WE'VE ALWAYS LIVED on the Left Bank," says French fashion designer Lolita Lempicka, who, along with her husband, Joseph-Marie, launched a successful business with the showing of her first collection in 1984. "The area we like best is the most peaceful arrondissement, the seventh, which also has the loveliest architecture. When we found our present apartment in a nineteenth-century *hôtel particulier*, we didn't hesitate for a moment. The openness, the twelve windows giving onto a spacious park, the broad rotunda-shaped grand salon—everything it had attracted us, in spite of the extensive work it obviously required.

"Successive generations had tinkered with the building to meet their needs, and on the dubious pretext of making it functional, all traces of grandeur had been removed, so that nothing was left but a lot of shrunken cubbyholes," explains the designer. "We had to reestablish the original proportions, tear down partitions and recover the old floor plan dating from the time when the house was built. The result is a highly finished apartment, where we've taken special care over things like the details in the baths, which are adorned with modern copies of old ceramic designs. Nothing was left to chance, and above all the process was fun.

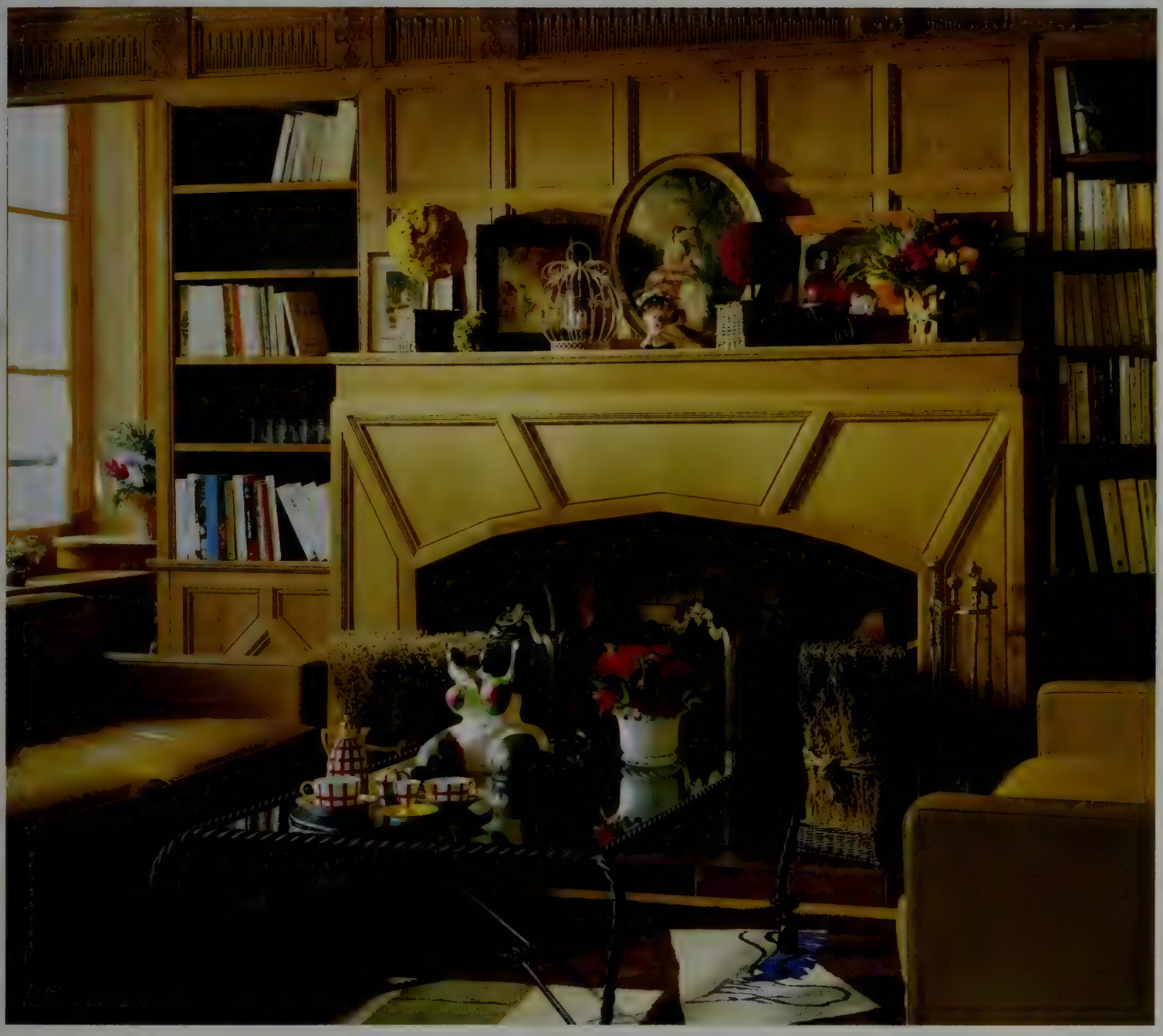
"Our ideas came from various



"The residence's atmosphere corresponded with our personal brand of nostalgia," says French fashion designer Lolita Lempicka of the 19th-century Paris apartment she shares with her husband, Joseph-Marie, and three daughters. In the music room, an 18th-century-style Russian Biedermeier canapé is set beneath a 19th-century oil by Vernuchet. Bracketing it are an 18th-century landscape, left, and a 1910 still life.







OPPOSITE: "We restored our house from top to bottom," says Lolita Lempicka, "including the nineteenth-century oak boiserie." A 17th-century-style oil depicting Samson and Delilah hangs in the music room above an 1830 player piano.

ABOVE: A pair of leather sofas designed by Andrée Putman create a conversation area on the library side of the salon. Lempicka discovered the mantel's 1930 birdcage in a flea market. The sculpture on the low table is by Niki de Saint Phalle.

sources," she continues. "One of the bedrooms at Blakes Hotel, for example, where my husband and I stay when we go to London, was the thought behind our master bedroom. We tried to reproduce the subtle shade of gray we'd seen there, one that lent such a feeling of refinement to the space. The owner of Blakes, Anouska Hempel, is a woman of remarkable taste, and I feel certain she won't mind our giving her this tribute."

Joseph-Marie and Lolita Lempicka have a weakness for Biedermeier furniture and have collected a number of fine pieces. These, combined with the austere effect of bare floorboards and boiseries, give the décor a natural strength that is all its own. Nevertheless, a few baroque elements have been imported to soften the lines, such as some 1880 chairs that came from a château. The Lempickas bought thirty of them, which they parceled out between their apartment and the couture house that is their place of business.

"We found plenty of antiques in London as well," elaborates Joseph-Marie Lempicka. "Where decoration is concerned we have nothing against the occasional dramatic flourish. In fact, you could say our tastes run to just about the exact opposite of what I call the cavernous glassed-in loft look. For us, the supreme luxury



OPPOSITE: "We were attracted by the apartment's views," says the designer. *Young Girl at the Window*, 1933, by Tamara de Lempicka overlooks the salon's dining area.

"Even though it took a great deal of work, it's always exciting to make something coherent from a formless ensemble." RIGHT: Sunlight streams into one of the bedrooms.

is being able to draw the draperies —completely."

Another luxury for the Lempickas is simply time to enjoy their Paris apartment, for they travel a great deal, with frequent visits to England, Japan and the United States. "When we have a couple of days off I turn my attention to the house, move the furniture around and create flower arrangements," she explains. "But that happens too rarely, I'm sorry to say. I seem to be working all the time with my pencils; unlike most other designers, who use fabrics to dress up their ideas, I select my fabrics very early in the process and go on to fill whole notebooks with drawings that take them into account. Much of my inspiration derives from these sketches, and I've come to realize that my first effort is nearly always my best."

Lolita Lempicka's crusade to divest fashion of its theatrical aura while at the same time lending it a certain sophistication has won the loyalty of many women who find the current trend for sportswear and the like unattractive yet don't much care for conventional clothes either.

"My wife's ideas are all her own," says Joseph-Marie Lempicka. "We don't always agree about them to start with, but then a year later I find myself having to admit she was right all along. We're working on a fragrance now," he adds, "and it will be named Lolita, of course. Lolita, you must remember, is the heart and soul of the firm." □





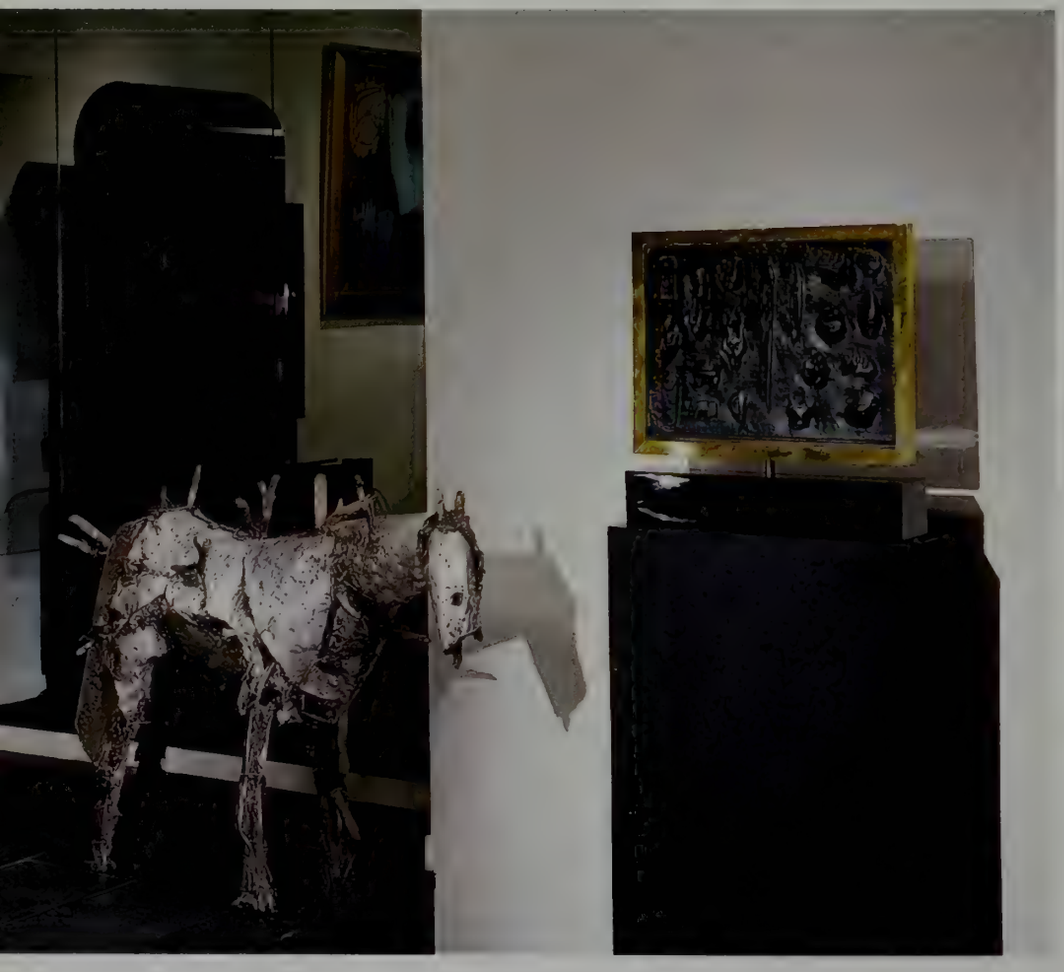
RIGHT: "The subtle gray in the master bedroom was inspired by a room that we occupy when staying at London's Blakes Hotel." The small blond-wood box is from Hermès.

COLLECTORS' CALL

ART INFLUENCES THE APPROACH TO A COUPLE'S MANHATTAN APARTMENT

"IT'S ALWAYS a challenge to keep the décor from overwhelming the art," says interior designer Melvin Dwork, who has developed a reputation for simple interiors that combine sophisticated contemporary pieces with classic antiques. For a recent assignment, he was asked by longtime clients in New York to create a subtle backdrop for their collection of abstract paintings and sculpture. "I have a high regard for art," Dwork adds. "Furniture should take second place."

The clients first hired Dwork years ago to redo their summer house on the New Jersey shore. Soon after, he was redesigning their traditional primary residence in Pennsylvania. "We like his sense of comfort and quiet elegance," the wife says. "His work is stylish but not overdone." But it was his affinity for the couple's interest in art that led to his renovating their pied-à-terre in a large town house on Manhattan's Upper East Side. "He had such an understanding of our





"The focus is the art collection, so the furniture and decorations were kept simple and understated, but with an emphasis on quality and stylish eclecticism," says Melvin Dwork of an apartment on New York's Upper East Side he recently designed for longtime clients. ABOVE: A 1979 horse by Deborah Butterfield stands next to a pedestal holding a 1955 wall relief maquette by Henry Moore in the entrance hall. The mahogany bar cabinet is by Dakota Jackson.

INTERIOR DESIGN BY MELVIN DWORK, ASID
TEXT BY BROOKS PETERS
PHOTOGRAPHY BY FELICIANO



"This was my favorite of the three jobs that I've done for the clients because of the art," says Dwork. "I didn't want to overstep it and make it a 'decorated' apartment as opposed to housing a collection." ABOVE: In the living room, Stuart Davis's 1932 oil *Gloucester* is flanked by a 17th-century German candlestick and *Graceful Movement*, a 1923 chrome-plated bronze by Alexander Archipenko. *City Scene*, 1942, by Albert Gallatin hangs by the window. A 1984 bronze by Henry Moore is behind the sofa, and a 1956 abstract horse by Marino Marini is on the low table, designed by Dwork and executed by sculptor Bruno Romeda. The Persian carpet is from Doris Leslie Blau. Lee Jofa drapery sheers.





collection," the wife says. "He felt, as we did, that the art should be the star of the apartment."

The couple's collection, which dates back to when they married, forty-three years ago, now incorporates works by Henri Matisse, Pablo Picasso, Louise Nevelson, Milton Avery, Marsden Hartley, Alexander Archipenko, Stuart Davis and Henry Moore. "Collecting has been a natural thing for us," says the husband, an industrialist who travels often on business. "At first we bought inexpensive prints and little things we found at local art and handicrafts shows. Then gradually, as we saved our pennies, we moved up to better-quality art."

Shared taste is the secret to the couple's collecting success. "We have a strong compatibility," the husband says. "Sometimes we pull each other in different directions, but almost everything we have we both like very much." The selection process has been refined over the years. "It definitely is not solely an intellectual choice," he notes. "It's emotional. We seek out pieces that affect us in some way that we won't tire of."

To help underscore the aesthetic pleasures of the apartment, Dwork suggested several key changes. Originally, according to the wife, "the place could have been characterized as 'contemporary nondescript.' " A large sectional sofa from their previous apartment dominated the living area. Dwork, smiling at the memory, says, "I was able to make a clean sweep." First he closed up a window in the wall that overlooked the kitchen, thereby creating a proper dining area and adding more space. "My selling point on that," Dwork says, "was that it gave them another wall on which to hang a painting." Next, he took out the bookcases lining the

Dominating the fireplace wall in the living area is Milton Avery's 1954 *Noonday Nap*. Above Barbara Hepworth's 1963 *Goonhilly* alabaster sculpture is *Red Burst*, 1974, by Adolph Gottlieb. Antique needlepoint covers the 17th-century fauteuil. Early-18th-century Japanese bookcase, Naga Antiques.



ABOVE: The dining area features a 1947 oil, *Moon Forms* by William Baziotes, which is one of the couple's earliest acquisitions. Louise Nevelson's 1970 *Rain Garden Cryptic XXX* rests on the black slate floor. Picasso's 1952 *Satyr-Paper* is reflected in the mirror.



RIGHT: *Milenaria*, a 1978 triptych by Maria Luisa Pacheco, is mounted in the master bedroom above a bronze head by Harry Marinsky. Theo Kamecke's coffer made of electronic circuitry inlaid into acrylic is used as a night table. Carpet from Stark.

living area walls on either side of the fireplace to lighten the mood and to provide more wall space.

Not everything was jettisoned, however. Rather than removing the floor-to-ceiling bronze-colored mirrors in the entrance hall and dining area, Dwork redid them in silver to match the gray cabinets in the living area. Those storage areas were original, and Dwork left them as they were. "We were ready to get rid of them," the wife says. Then the husband adds with a smile, "Every now and then Mel surprises us by saving us money."

The designer's decision to bring in seventeenth- and eighteenth-century pieces was also unexpected. "Mel opened our eyes to antiques," the wife says. "We'd never thought of having them here. We have several nice pieces at our main house, but we thought the New York apartment would be very contemporary." Dwork combed his favorite antiques shops and found such pieces as a circa 1700 Portuguese commode, an early-eighteenth-century Japanese bookcase, a small eighteenth-century English table and a Ming Dynasty bronze vase.

Dwork offset the rich complexity of the antiques and the exuberant colors of the art with a clean black slate floor throughout the apartment, except in the bedroom, where he laid down a terra-cotta-colored wool carpet. He painted the walls a serene oyster white and installed track lighting to accentuate the artworks. Other minor touches included mixing unusual seventeenth-century German steel candlesticks with a Chippendale side



table and African baskets woven from bark. The final effect is eclectic, crisp and thoroughly unpretentious.

Dwork is constantly aware of the viewer's eye when making decisions about a room's layout. In the bedroom, he moved the bed from the opposite wall to its current position by the window. "Now when you come in," Dwork says, "your eye naturally travels to the painting by Maria Luisa Pacheco, which is striking. Then you move to the bed and come across a wonderful black acrylic coffer inlaid with bits of computer circuitry."

That clever composition, by Theo Kamecke, also received Dwork's attention. "Our original idea was to place it on the cabinet in the living area," the wife says. "But it didn't look right. Mel suggested we try it by the bed, as a night table. We were ready to send it back to the gallery. But Mel found the solution." □



A SIMPLE FORMALITY

CLASSIC LINES FOR A SAN FRANCISCO DESIGNER



INTERIOR DESIGN BY ORLANDO DIAZ-AZCUY
TEXT BY JOAN CHATFIELD-TAYLOR
PHOTOGRAPHY BY JOHN VAUGHAN

CUBAN-BORN Orlando Diaz-Azcuy remembers his arrival in Miami thirty years ago. "When I stepped off the plane from Havana, I didn't have a cent in my pocket," he says. "The Red Cross had to take care of me." Fortunately, he had arranged to attend Catholic University in Washington, D.C. He made his way north, enrolled as an architecture major and supported himself by working in a professor's architecture office.

Diaz-Azcuy earned degrees in architecture, landscape architecture and city planning, then chose a career in interior design. For years he concentrated on commercial work, as design principal for Gensler & Associates. Several years ago he left Gensler to found his own firm in San Francisco so that he could focus on residential interiors.

The influence of modern architecture underlies his taste for pristine, uncluttered interiors. Nowhere is this more evident than in the apartment that he shares with John Capo in a Beaux Arts building built in 1913 on San Francisco's Russian Hill.

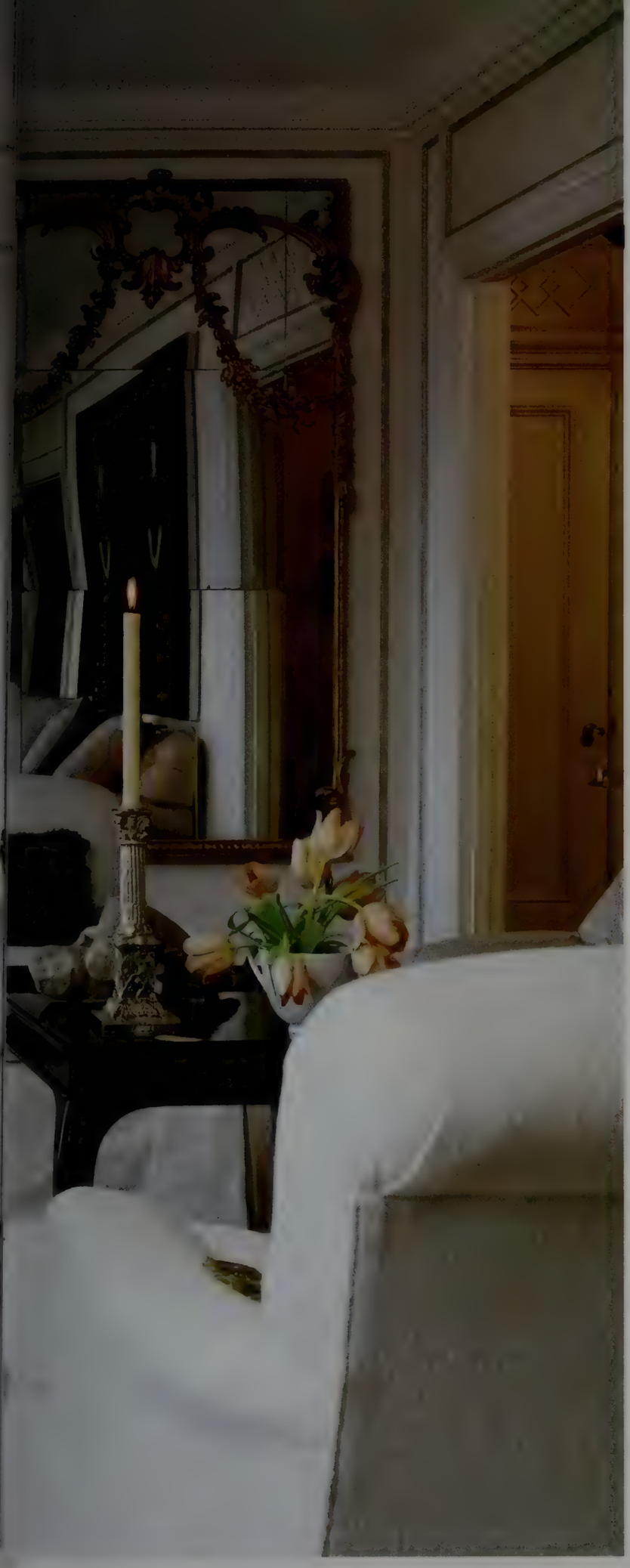
"I've always loved this building, and when I moved in I wanted to retain its integrity," he says. "It was an easy floor plan, so I didn't move any walls or make major structural changes. I wanted it to be very uniform, very simple and very light."

He painted or upholstered all the walls in solid colors, mostly in white or neutral shades, lacquered the ceilings in crisp white and treated all the floors with a gleaming ebonized finish. Although he had originally intended not to have any carpets because he prefers antiques on bare floors, the expanses of black made the living room and adjoining dining room too severe at night. To lighten the mood, he put down off-white wool sisal rugs. New moldings and some discreet detailing, such as delicately marbleized door frames and a motif of interlocking rectangles carved above the doors, soften the overall austerity.

Two large-scale works of art dominate the living room and dining room and establish the muted color scheme of black, gray and white. In the dining

"I wanted to keep—and enhance—the formality of the space and the architectural details without making them overwhelming," says San Francisco designer Orlando Diaz-Azcuy of his 1913 apartment on Russian Hill. Artwork in the living room includes an 18th-century relief above the mantel and an untitled 1975 work by Jake Berthot over the Adamesque commode. Ming blanc-de-chine plates are displayed on Louis XVI–style brackets. Scalamandré fabric on bergère pillow.





room, the mood is set by two large grisaille wallpaper panels of classical scenes. "I didn't have enough for the whole room, so I treated them like paintings, putting them into frames," explains Diaz-Azcuy.

"For the living room, I looked for a painting with a hardness to it," he says. He tried several pictures before he found a huge, mostly black painting by San Francisco artist Lordan Bunch. Not only did he love the rendering of the artist's two sisters but it was a perfect fit, literally, filling the wall above the sofa. Upholstery in gray cotton damask and white linen continues the monochromatic palette.

Diaz-Azcuy decided to turn the small, dim library next to the living room into a night room for reading and television. He covered the walls in deep green silk and had the ceiling painted by Juliet Klass to look like the mottled background of a Caravaggio painting, framed in gilt molding. Books line shelves adorned with *faux-marbre* columns. They include his favorite, *Vogue's Book of Houses, Gardens, People*, published in 1968, which he bought "for a small fortune" at a secondhand store. A pair of chaise longues, upholstered in green linen velvet, offer maximum comfort for watching the news.

Although the dark intensity of the library is in dramatic contrast with the whiteness of the living room, both are subdued, designed to act as backdrops for Diaz-Azcuy's growing collection of art and antiques. "Everywhere I travel I spend most of my time shopping for antiques," he says. Finances and his highly disciplined eye have meant that the collection grows slowly, one piece at a time. He points with pride to a George II chest-on-chest in his bedroom. "I managed to get that by trading up, over and over."

Not all his finds are so rarefied. Precisely cut logs are stacked near the living room fireplace in an exceptionally handsome galvanized-tin container. Asked about it, Diaz-Azcuy laughs and says, "You know what that is—it's an English garbage can. I bought it at a store here in San Francisco."

Although he is active on the San Francisco cultural scene, as a member of the board of directors of both the San Francisco Opera and the American Conservatory Theater, he seldom entertains at his city apartment. "I'm very private, so very few people come here, and I'm more likely to have company at

Louis XVI–style mirrors flank a doorway leading from the living room to the dining room. Caught in the reflection is Lordan Bunch's 1992 *Sisters*. Framed on the far wall is 19th-century French scenic grisaille wallpaper. A Gothic Revival giltwood chandelier hangs above the Neoclassical-style table, topped with a white Chinese bowl from McGuire. Balloon drapery fabric and fabrics on the settee, Neapolitan Neoclassical-style chairs and skirted chairs, Henry Calvin.





OPPOSITE: With its walls upholstered in silk, "the library is a jewel box," says Diaz-Azcuy. He designed the columned bookcases, which hold a pair of 18th-century Italian pedimented frames and late-19th-century Neoclassical urns. Beyond is a 1974 oil, *Atlantis*, by Jerry Buchanan. ABOVE: Also in the library, an arrangement of porcelain vases and Fo dogs rests atop a 19th-century Chinese lacquered and gilded cabinet.

my country house on the weekends," he says. "In any case, it's a surprising apartment for me since I'm known for my contemporary work. It's interesting because we think of Latin culture as rich, intense, full of color, but where I'm from in Cuba, houses are normally white, accented with wood and tile. I learned the vocabulary of architecture and design in America, but what does permeate from my background is a certain simplicity." □

Diaz-Azcuy decided to turn the small, dim library into a night room for reading.



"More than anything else, my house reflects my romanticism," he says. Three 18th-century grisaille panels from a set representing the four seasons adorn the walls of the master bedroom. Nearby are a pair of George II gilt side chairs. The fabrics for the chair at left, the bedcovering and the bed skirt, as well as the wallcovering, are from Henry Calvin.

The McCooeys



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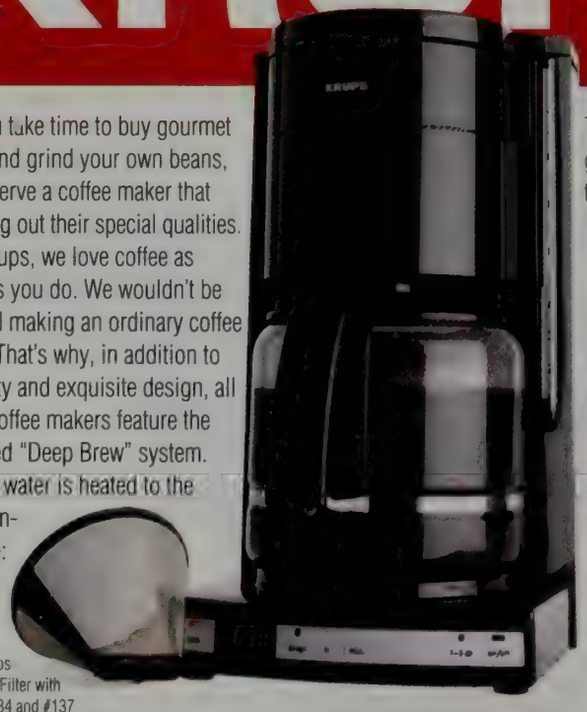
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Blending Styles in a Connecticut House
continued from page 139

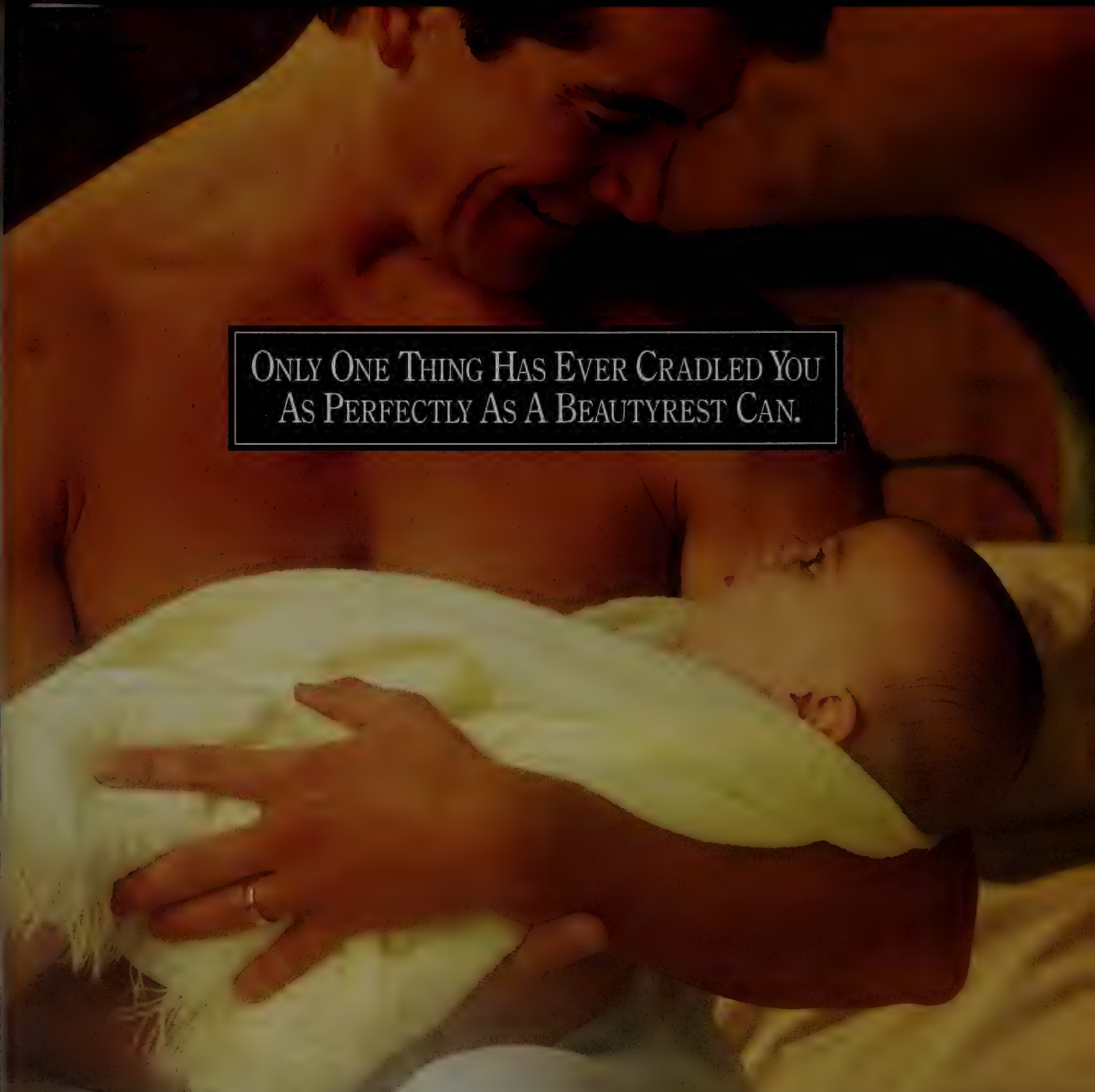
helped moor the room. Beyond it extends a big bay with cushioned window seats. The room feels balanced; nothing miscarries. There is a kind of Common Market harmony in the mix of pieces—Dutch, Italian, Spanish, English and French. The tones are apricot, slate blue and greens. "I have to be sure at the end of the process that a room looks happy that it's the color it is," says Hagan airily.

The library is straightforwardly masculine, willfully wooden—mahogany for the eighteenth-century games table, the globe, the low table and the paneling. Displayed on a side table is the clients' assortment of treen (they also collect porcelain, inkwells, trophies and antique boxes of ivory and wood).

The master suite comprises a nineteen-by-thirty-foot bedroom with a fireplace, an adjoining study also with a fireplace, and a double dressing room. It opens to a balcony with views of the Sound, from which its walls take their watery coloration. Two matching Italian Neoclassical chests have glamorous green-marble tops. The draperies are a blush silk. The room has a romantic, almost Florentine feeling. Many of the pieces have graceful lines—the designer has used metalwork furniture throughout to echo the elegant ironwork on the terraces.

There are five more double bedrooms with baths and fireplaces. And then there are more bedrooms. And then there are staff rooms. Nor will it all ever be quite finished. "You set up a vocabulary and a framework so that it can evolve and change," Hagan says.

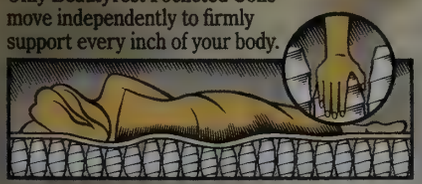
Surely the house these days issues a gentler summons than it did in any of its past incarnations, thanks to the timeless grace of its transformation at the hands of Hagan. "I know I've succeeded when I see the owners in their element," she smiles. "It's clear that it's their house, not mine. They look 'right' there—they not only go with the house, they flow with the house, and I think that's what good design is all about." □



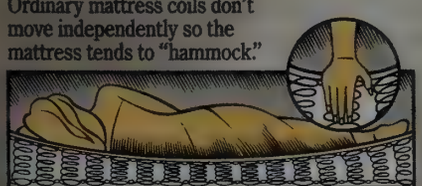
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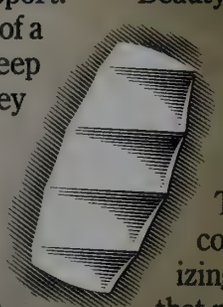
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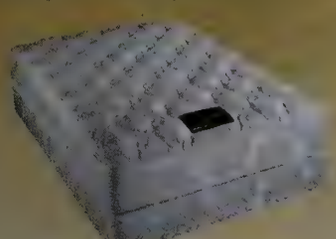
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Harley Baldwin's Apartment in Aspen
continued from page 163

can Kuba cloth. "Because the architecture is heroic enough, we didn't want to overdo it," says Baldwin. "You can put your feet up almost anywhere. And when I have friends for dinner, I can lean over the balustrade and greet late-arriving guests."

"We never forgot it was in the middle of Aspen," says Kunz.

"Well, maybe for a minute," says Baldwin.

Perhaps it might not have worked in a house tucked into a cliff over a roaring stream, but "this is a town house, after all," Baldwin notes. "I like to think it's what the builder would have done if he hadn't been wiped out in the silver crash." Is it too grand for laid-back Aspen? No one is picketing or complaining. Seeing the owner sprawled on the sofa tearing through the Sunday papers with his boots parked next to the native American headdress on the low table suggests a formality leavened with comfort.

Drawn to the West in the sixties, Baldwin sold crepes in a rented popcorn wagon till he discovered the lure of real estate and a partner to stake him. Commuting from his New York business ventures, he decided what Aspen needed was grand visitors' lodgings with intimacy and style, and he restored The Brand Building. With the purchase of the hardware store, he was soon spending most of his time out West, and decided to make it his full-time home.

What's amazing and pleasing for everyone involved in creating Baldwin's residential space is how artifacts of a dozen cultures—his lifetime collections—come together. Japanese screens, Egyptian obelisks, an Apache basket, pre-Columbian pots, lions and sphinxes, monkeys and santos, "live together in a harmonious dialogue," as Kunz puts it.

The dramatic focus of the living room is a chandelier inspired by the nineteenth-century one that hangs in Chatsworth, made from shed deer horns with hand-carved heads of fallow deer. Over the sofa hangs a portrait, *Moanahonga (Great Walker)*, from

Harley Baldwin's Apartment in Aspen

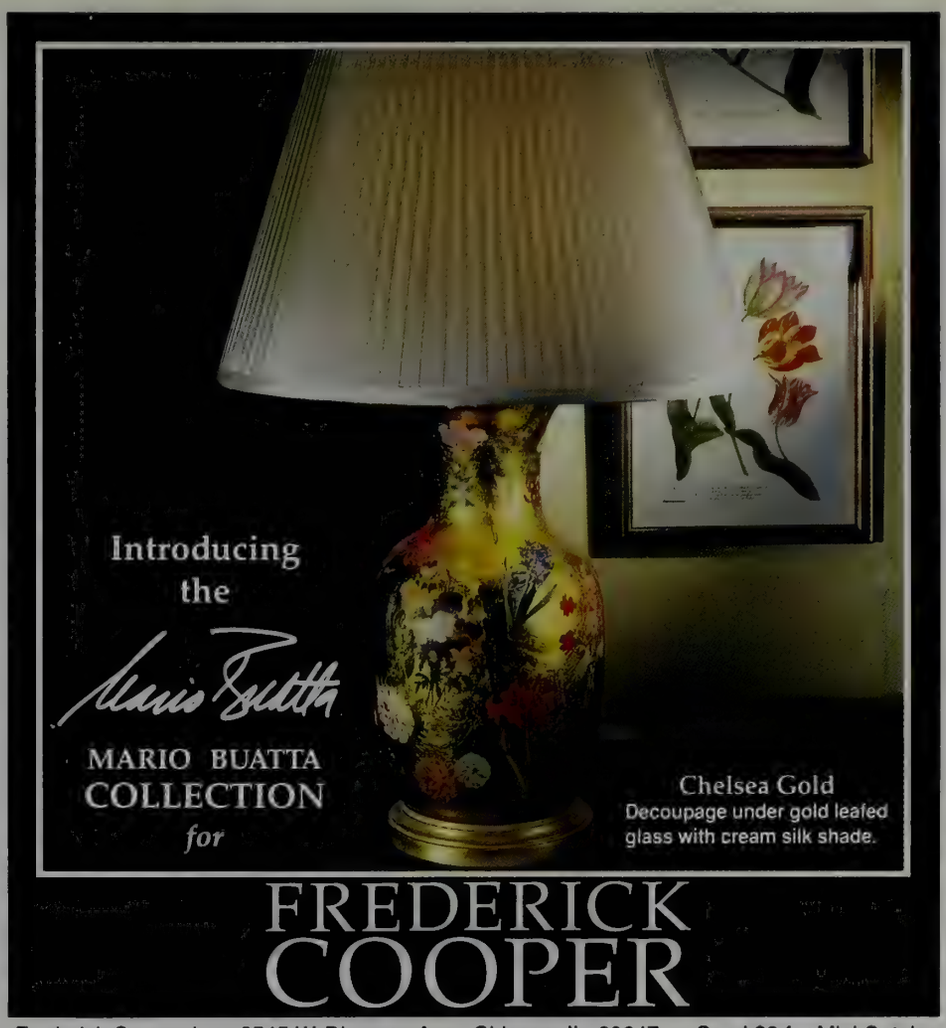
a series of paintings of Indian chiefs by Henry Inman, commissioned in 1824 by the Bureau of Indian Affairs.

Instead of one large table and a sea of chairs where Baldwin might feel lost at breakfast, there are two pedestal tables in the sweeping space of the dining room with its ceiling clouds by painter Alex Baker and its skylight ringed with planters for winter greens or summer blossoms. Gilt jardinieres from the 1920s, salvaged from Kaufmann's, a department store in Pittsburgh, are mounted as sconces on the terra-cotta walls—"the color of the sunset washing stucco," says Kunz. "After all, it does face west." The wood and papier-mâché santos flanking the door "are the laundry gods," says Baldwin. "They look out the back of their heads at the kitchen." That room is functional but small since the developer, a gifted improvisational chef, rarely has time to cook for more than a few friends. Cocktail parties and large buffets are catered by his Caribou Club kitchen two flights below.

Beyond the kitchen is a wing for guests, and upstairs is a master suite comprising a bedroom, dressing room, skylit shower and tub, with audio and video, fire and light, controlled by a panel from the bed. The skylight over the bed opens and closes automatically with the first drops of rain.

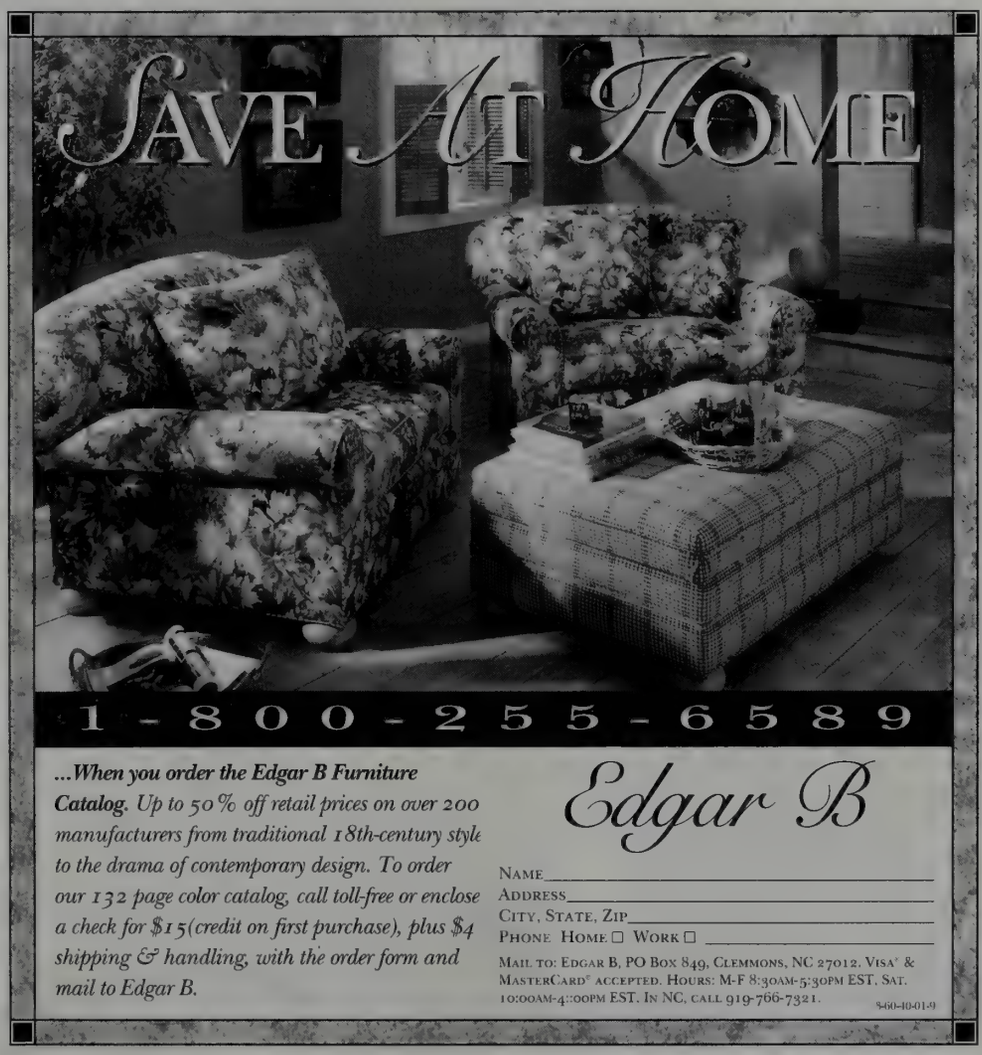
At twilight, that magical time of day when the sun disappears behind Shadow Mountain, a strange, intense and unearthly glow falls on the hills. The usual eclectic crowd of friends and strangers gathers in the living room, cowboys real and *faux*, cowgirls in designer fringe, Aspen dropouts and orphans of urban stress, privileged commuters and accidental tourists. "Oh, look," someone cries, and up the stairs in their short trim white jackets come a trio of waiters from the Caribou Club holding trays on high—toting duck confit pancakes, prosciutto with figs and seared tuna with wasabi mayonnaise.

"Isn't it like a luxury liner?" Baldwin asks. "For a grown-up hippie, life is definitely okay." □



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Twentieth-Century Visions on Paper

continued from page 166



Rosenberg Apartments, Washington, D.C., Paul Cret, circa 1930. Pencil and watercolor on paper; 21½" x 37". Modernist elements such as the glass blocks flanking a projecting entrance distinguish a rendering by Cret. In his post at the University of Pennsylvania, the French architect taught such architectural luminaries as Louis I. Kahn, who later worked in his offices. Stubbs Books & Prints, New York.



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ther before construction as a way of showing the client what to expect or after the fact as a means of celebrating a completed work.

If the building is never built, of course, then the drawing becomes even more important: It is itself the only record of an idea that never reached its intended three-dimensional form. It should be pointed out that some architectural ideas are never meant to be built, and reach their full ripeness only in drawing: We know such visionary designers as the eighteenth-century French architects Etienne-Louis Boullée and Claude-Nicolas Ledoux almost exclusively through their drawings. And the conceptual work of such twentieth-century architects as Peter Eisenman, Walter Pichler and Zaha Hadid, while theoretically capable of being built, seems to achieve far more reality through drawing.

Architectural drawing started as a tool, as a set of instructions to a builder, and its beginnings go back to simple, straightforward plans and elevations. It was not until the sixteenth and seventeenth centuries that perspective began to be commonplace in architectural drawing and the kind of rendering that sought to embellish the building and suggest a certain atmosphere was seen. Such drawings did not become widespread until the late eighteenth century, when, as Gavin Stamp has pointed out, architectural drawing, at least in England, followed the fashion for the picturesque and, indeed, became a factor in encouraging it. When painters such as Gainsborough and Turner were taking English country houses as their subjects, architectural drawing could not fail to be influenced.

The ascent of architectural drawing in the eighteenth and nineteenth centuries parallels the rise of the architect as an artist. No more a mere craftsman, he was increasingly seen as a lofty maker of form. In nineteenth-century France the Ecole des Beaux-Arts enshrined the architect

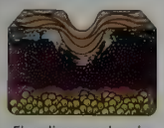
continued on page 218

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If you have a reaction to the required skin test, or previous allergic reaction to injectable collagen products or lidocaine, or have a history of serious allergic (anaphylactic) reactions, Zyderm or Zyplast Collagen must not be used. Also, if you are undergoing or planning to undergo desensitization injections to meat products, you cannot receive injectable collagen.

The onset of connective tissue diseases has been reported after treatment with collagen injections in patients with no previous history of these disorders. A statistical analysis comparing the number of collagen treated patients who were diagnosed with two rare connective tissue diseases (Polymyositis/Dermatomyositis) with the expected number of these diseases, suggests that the rate of occurrence of these two rare diseases appears to be higher than expected in the collagen treated population. However, a causal relationship between collagen injections and the onset of the diseases has not been established.

Also, patients with connective tissue disease may have an increased susceptibility to hypersensitivity responses and/or accelerated clearance of their implants. Therefore, injectable collagen should be used with caution in such patients with consideration given to multiple skin tests.

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Use of Zyderm I Collagen Implant in an individual patient should be limited to 30 cc over a one-year period. Use of Zyderm II Collagen Implant in an individual patient should be limited to 15 cc over a one-year period. The combination of these products or of Zyderm in conjunction with Zyplast in an individual patient should be limited to 30 cc over a one-year period. The safety of injecting greater amounts on an annual basis has not been established.

The risk of infection is always present with any injection and it is possible to experience a reaction to the process itself, such as mild bruising or a slight blush at the injection site. This does not mean it is necessary to discontinue treatment. Previous facial herpes simplex at the site of injection may recur if provoked by the injection.

Though unlikely, it is possible for the needle to be accidentally placed through a blood vessel during injection, which could result in temporary discoloration of the treated area, or in tissue death leading to a scab and/or scar formation. Injectable collagen, like other substances that are injected (particularly local anesthetics and steroids injected into the head or neck area or the extremities), could be accidentally injected into a blood vessel. Although this possibility is remote, it could result in a blockage of the blood flow and loss of circulation to nearby sites. Blood flow blockage resulting in permanent loss of vision in one eye has been reported once since product introduction in 1981.

Occasionally, injected collagen has been reported as visible in the skin, in the form of a small raised or white area at the treatment site, which may persist from a few weeks to several months. Some areas (such as compressed scars) resist precise placement of the material, resulting in a slight elevation beside the defect.

People with histories of atopic or allergic reactions to other substances require extra care when treated with injectable bovine products. Cautious use of Zyderm and Zyplast Collagen is recommended in such cases. In addition, caution is advised with people who are receiving immunosuppressive therapy. (Patients on long-term prednisone or other steroid therapy should consult their doctor before beginning Collagen Replacement Therapy.)

More than one skin test is recommended prior to injectable bovine collagen treatment if you have a history of dietary beef allergy. It is possible that the collagen component of the beef may be causing the allergy.

If you are using drugs that reduce coagulation, such as aspirin and non-steroidal anti-inflammatory drugs, you may, as with any injection, experience increased bruising or bleeding at injection sites.

Active inflammatory skin conditions (eruptions such as cysts, pimples, rashes or hives) or infections require that treatment be postponed, until the condition has been controlled.

The safety of treatment during pregnancy or in infants or children has not been established.

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Importantly, many people who developed an allergic reaction after treatment did not report or recognize a response to the skin test. (With proper monitoring of the skin test, many of these later reactions could have been prevented.)

Systemic complaints have been reported in fewer than five per one thousand people treated and included flu-like symptoms (nausea, dizziness, headache, joint aches), rash, visual disturbances, anaphylactoid reactions (severe allergic reaction) involving difficulty in breathing, and various systemic diseases including immune-mediated diseases.

Since every patient's expectations and physical make-up are different and every physician's technique is unique, there have been cases reported where collagen injections have not achieved the desired result.

We encourage you to discuss this information with your doctor. He or she can best evaluate whether treatment is appropriate for you and can answer any questions you may have.

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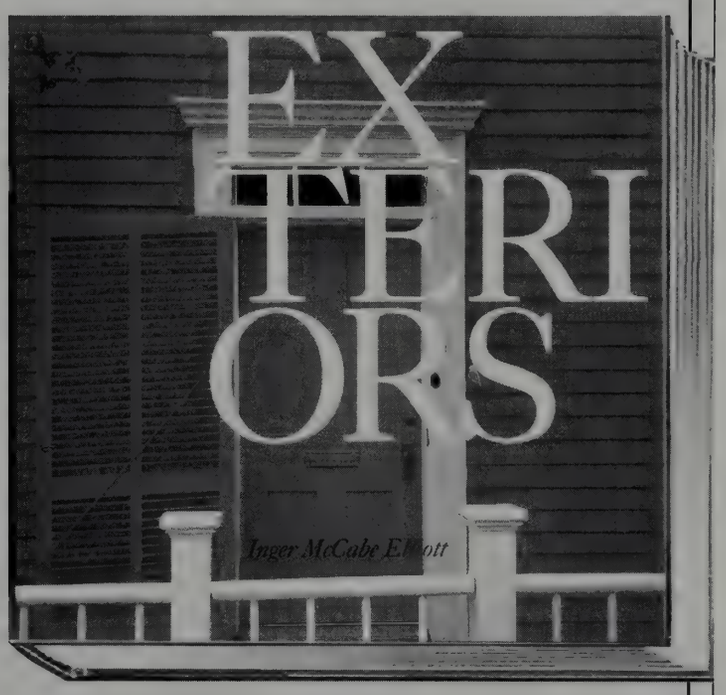
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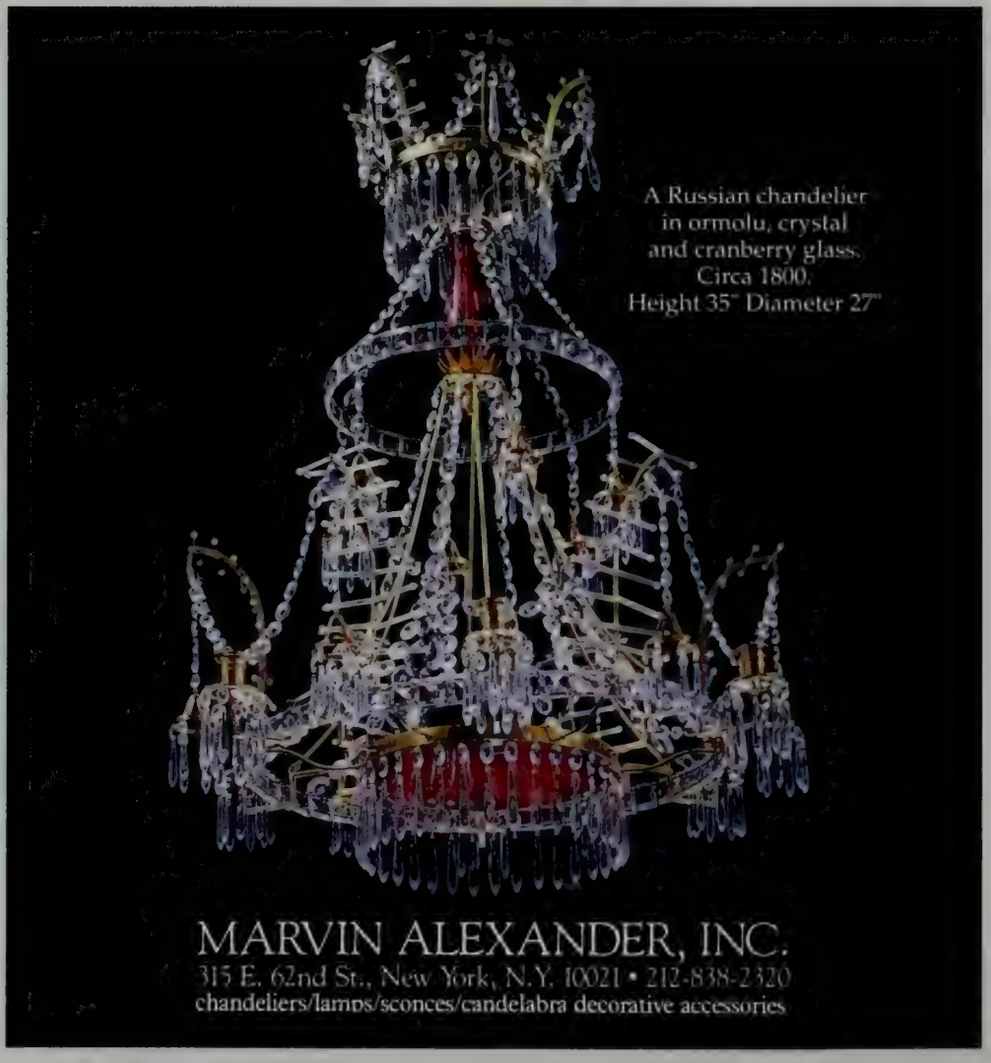
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Modern Architects' Drawings

continued from page 216

by, in effect, enshrining architectural drawing, so much so that one could truly say that the making of astonishingly elaborate renderings was the centerpiece of the architectural education Beaux-Arts students received. Beaux-Arts drawings were undeniably exquisite, at once lush and utterly precise, and at their best they could create a strong mood and at the same time explain the complexities of immense and complex buildings with brilliant clarity.

When the modern movement rebelled against Beaux-Arts academi-

The ascent of architectural drawing parallels the rise of the architect as an artist.

cism, drawing seemed to get rejected along with it. To many early modernists, architectural drawing was suspect, almost decadent—as if it were itself a kind of decoration. If ornament was crime, as Adolf Loos put it in his celebrated modernist polemic, then ornate drawings must have been accessories to crime.

It is no accident, then, that many of the finest early modern drawings come from architects who were not associated with the cutting edge of modernism: architects such as Frank Lloyd Wright, who was seen as a curious, iconoclastic figure outside the ranks of modernist orthodoxy; or Sir Edwin Lutyens, the great British classicist; or Paul Cret, who merged a Beaux-Arts sensibility with a kind of modern, stripped-down classicism (and who later helped impress upon Louis I. Kahn the importance of drawing as a mode of architectural expression). These architects felt no puritanical disdain for the pleasures of architectural drawing.

Wright (or his legions of apprentices) drew elaborate renderings, many of which were essential selling tools for his office. The architect's own pow-

erful personality, at once arrogant and cornball, was surely the primary part of any design presentation, but the drawings ran a close second. Some Wright clients saw their designs presented against a backdrop of black night sky filled with twinkling stars; others saw them shimmering in hanging gardens, with lush plantings tumbling from the façades. Lutyens's drawings were as concerned with visual effects as Wright's were and could be embellished with well-dressed passersby, automobiles and street furniture, often bathed in a soft, glowing light. Yet here too the reality of the architect's work was never obscured: Lutyens's potent and highly idiosyncratic classicism was shown quite clearly. His buildings were remarkably unconventional objects created out of the most conventional pieces of the architectural vocabulary, and his presentation drawings show us all sides of his aesthetic.

But whether it is Henry Hohauser, master of Miami Beach Art Moderne; or Hugh Ferriss, whose celebrated modern renderings of so many architects' works helped establish an entire style of haunting urban visions;

Paul Cret merged a Beaux-Arts sensibility with a modern, stripped-down classicism.

or the architects since them who have developed their own original drawing styles—Louis I. Kahn, Michael Graves, Robert Venturi, to name but three of the most important—in each case architectural drawing seems far more than a frill. Indeed, we have increasingly come to see architectural drawing not as peripheral to twentieth-century modernism but as absolutely central to it. It may first have been a means of communication with a client, but now it is an essential means of communication with posterity as well. □

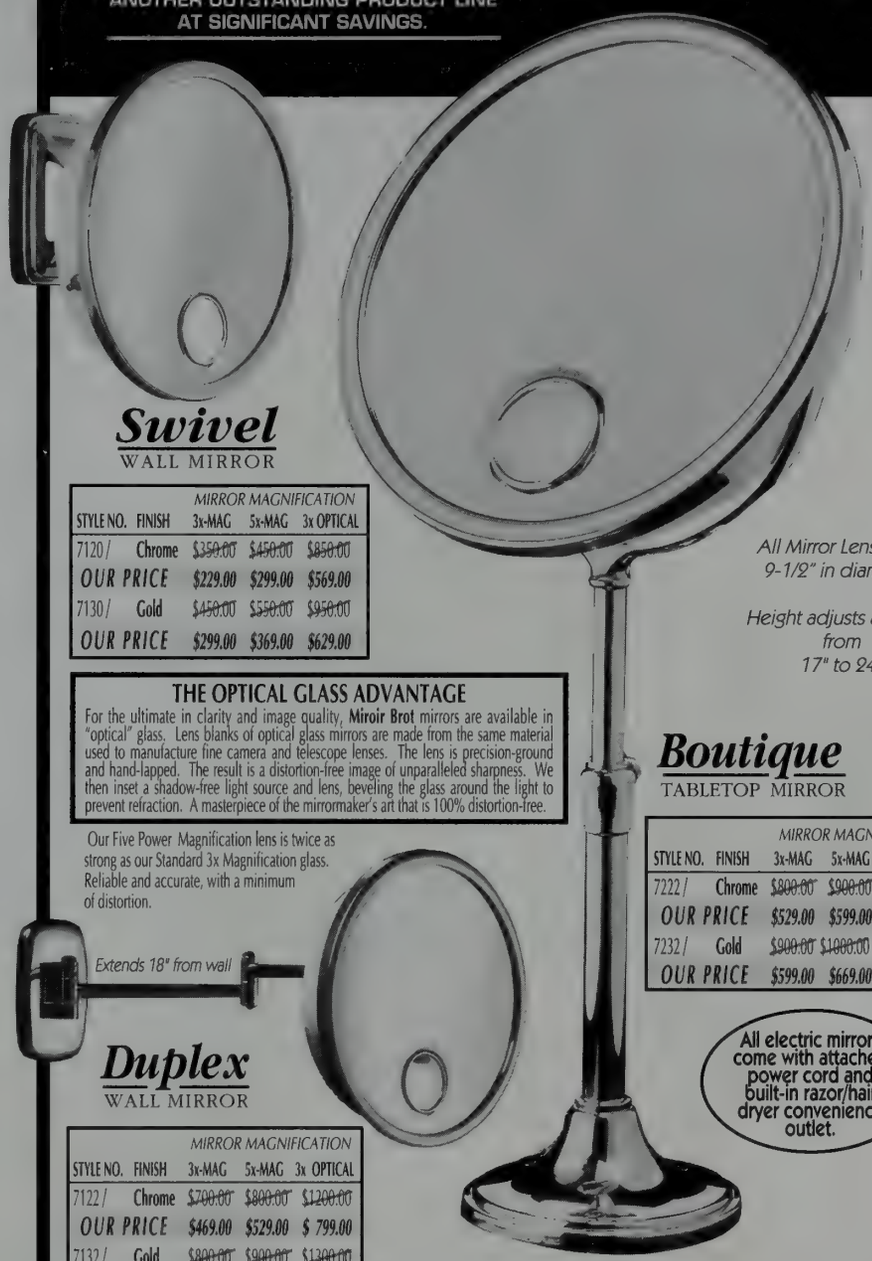
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Decorative Pieces from the 18th and 19th Centuries
continued from page 191



Screen (one of a pair), Netherlands, circa 1720. Leather; 91" x 88". Floral sprays and cartouches incised into cordovan leather, which was made primarily in the Low Countries, recall the work of Jean Bérain, one of the creators of the Louis XIV style. L'Antiquaire & The Connoisseur Inc., New York.

gilders and Screen makers to H.M. King George, at Ye King's Arms, the second Leather Guilders-shop from ye end of Ludgate Street, ye south side of St. Paul's Church Yard" from 1716 until 1732 and sold "all sorts of hangings for Rooms and Stair-cases, settees and Screens, of the newest fashion." Later in the century, Robert Halford, at his "Gilt Leather and Screen Manufactory" at the Golden Lion and Ball, made a variety of screens of gilt leather.

The London leatherworkers appear to have specialized in chinoiserie-style screens with Chinamen, houses, balustrades and gardens crowding every inch of a large composition spread like a mural over the entire screen and with a border around the whole, in the manner of coromandel lacquered screens. Depending on size, they were suitable for living rooms and dining rooms, or were often made to decorate the smaller and newly fashionable "China room." This was filled with chinaware usually acquired from the East India Company, as much of it as possible crammed onto the top of an Oriental or japanned lacquered cabinet on a gilt stand. The walls were covered with printed calico, chintz or silk.

By the second half of the century the taste for gilt-leather hangings began to diminish, though the screen makers in St. Paul's Churchyard were still attracting customers from near and far. The London luxury shops derived a considerable business from overseas visitors. Trade cards often stated that goods were available "for exportation," and we know from contemporary accounts how impressed foreigners were with the range and quality of London goods. In one of the most charming and least-known diaries of the period, *Sophie in London 1786*, the inveterate traveler and shopper Sophie von La Roche can hardly contain her excitement at the variety and sophistication of expensive decorations available for the home.

Many of the leather screens, particularly the chinoiserie examples, that subsequently adorned large houses in Germany and France were probably purchased in London. But however sought-after English gilt leather became, the trade also worked in other directions. A great deal of the early Baroque-style leather in England was imported from the Netherlands. In the nineteenth century, when the sixth duke of Devonshire redecorated the State Bedroom and State Music Room at Chatsworth, he went to the firm of Bernheim et Cie in Paris for the elaborate and very grand leather hangings that are still in place.

Regency variations on chinoiserie and Victorian coaching and pastoral scenes were added to the repertoire of screen decoration in the nineteenth century. Although leather screens and some hangings were produced through much of the century, the industry was no longer as large as it had once been. The catalogue of the Great Exhibition of 1851 in London lists only one purveyor in this line: Joseph George, "supplier of Gilt, embossed and painted leather, capable of being made of any width and length, for the hangings of rooms, screens, etc., in every variety of style."

As late as 1927 the London decorating firm of Lenygon & Company was supplying gilt-leather hangings, though by this time they presented only a feeble pastiche of the vigorous and brilliantly colored material that had so pleased the duchess of Marlborough two centuries earlier. □

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Pictured above: "A PARTY IN THE COURTYARD" by the famed 19th Century Royal Academy artist Henry Andrews. Frame size 44½" x 60½" Antique Napoleon III Rosewood and parquetry inlaid bureau plat, 19th Century.

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A Thing for Ming

Hong Kong dealer **Grace Wu Bruce** made quite an impression in her first appearance at this year's Grosvenor House Antiques Fair. Within minutes of the opening, a customer had paid more than $200,000 for a Ming *huanghuali* folding chair, and Bruce's minimalist stand won an award from the fair's organizers. Her all-white stand, with pieces on pedestals in a sequence of alcoves, was similar to her Hong Kong showroom. "All the better to show off the pieces," says Bruce, who deals in Ming Dynasty furniture. "I treat the furniture as sculpture, objects of great beauty to be admired."


COURTESY GRACE WU BRUCE CO.

Bruce started collecting Ming furniture when she was residing in England two decades ago. "What drew me to Ming Dynasty furniture was the architectural qualities—and the strong sculptural impact—in their design," she says. Her collection includes chairs, tables, beds, tabletop furniture, such as a 16th-century zitan wood mirror stand with carvings of dragon heads (above), and works of art, among them scholar's objects (old miniature rock sculptures displayed by Chinese savants in their studies). Noteworthy pieces currently exhibited are a *huanghuali qiaotouan* table with upturned ends and a wood canopy bed decorated with the *wan* pattern. Grace Wu Bruce, 1–2 Grenville House, 1 Magazine Gap Rd., Hong Kong; 852-523-0840.

Formal Ware

Whenever Carleton Varney drives through Vermont, he makes it a point to stop in at **Equinox Antiques** in Manchester Village to see Mark Richard Reinfurt's collection of formal 18th- and 19th-century American furniture. "He also has good Staffordshire figures," Varney says. Reinfurt looks for pieces that are in original condition with little or no work done on them. Typical of his inventory are an 1810–35 Boston Neoclassical side chair in what he calls "superlative" condition (below left), a Philadelphia Chippendale drop-leaf mahogany dining table with a scalloped skirt and unusual shell-carved knees, a set of eight chairs that he believes are from the New York workshop of Duncan Phyfe, and a 1760–80 Philadelphia candlestand with three claw-and-ball feet made by a master craftsman. The latter is particularly scarce, according to Reinfurt, who says, "I find 50 tea tables to one candlestand." Occasionally he will digress from his focus on furniture—he recently purchased a Vermont needlework sampler with Quaker stitching signed and dated 1837 by an 11-year-old girl in Hartford (below right). Equinox Antiques, Historic Route 7A, Box 956, Manchester Village, VT 05254; 802-362-3540.


COURTESY EQUINOX ANTIQUES


COURTESY EQUINOX ANTIQUES

Perfect Porphyry

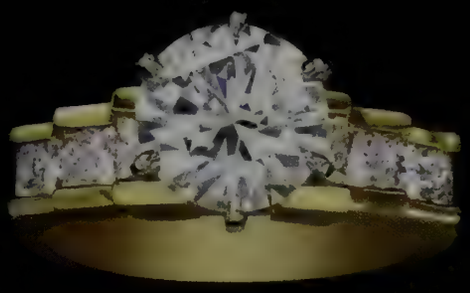

EVA RUDLING

Bukowskis Auctioneers has been Anthony Hail's best source for his favorite Swedish porphyry for years. "There's a certain color to Swedish porphyry—aubergine with deep sand speckles. It's a totally different color from anything I've ever seen," Hail says. In the past, Bukowskis has auctioned porphyry urns, candlesticks and other tabletop pieces. For its upcoming auction Nov. 24–26, one of Bukowskis's choice pieces of porphyry will be a ca. 1800 Swedish table clock (left) signed "Hjerpe, Stockholm." Hail says the furniture, chandeliers and other decorative items in the Bukowskis auction also are worth noting. Bukowskis, Arsenalsgatan 4, Box 1754, 11187 Stockholm; 8-611-4674.

continued on page 224

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In the Showrooms

Lee Jofa (212-688-0444) has some rich, wintry fabrics. The most imaginative is *Piazza del Campo* (left, below), a printed fabric showing such harvest subjects as roses, pears, bunches of grapes, plums and blackberries, all done on corduroy that adds depth to the images. The backgrounds are either moss green, celadon or café au lait; the fruits and flowers are printed in tones of gold, purple, terra-cotta and deep red. Lee Jofa is showing as a companion fabric *Palio Paisley*, which is a richly figured paisley design also printed on corduroy. Continuing a Lee Jofa tradition, the firm has two new formal, exquisitely done damasks that are available in a wide range of colors. *Gourd* shows both flowers and fruit in the design and *Acanthus* (left, above) has the classic leaf pattern. Lee Jofa's Mulberry Collection, which it represents for the English company of that name, has three new woven chenilles. *Pheasant and Urns* has a woven design of those subjects and comes in two color combinations, one called rust and one called ginger, both of which use shades of browns and golds. *Paisley Chenille* has a soft, nappy surface and comes in a golden ginger and a creamy chamois; *Chenille Rhomb* has geometric figures and comes in raspberry/nutmeg and ginger/rose.


COURTESY BRUNSCHWIG & FILS


COURTESY BRUNSCHWIG & FILS

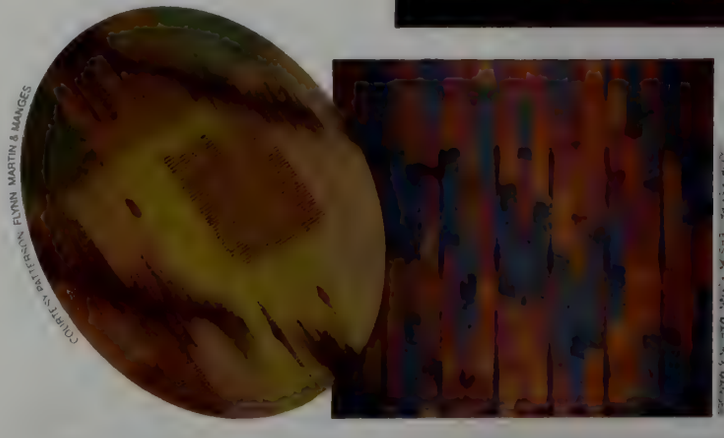
Brunschwig & Fils (212-496-1394) has more elegant updates of its traditional fabrics. *Les Kaftans* is a woven fabric with rows of robes strung on knotted clotheslines. Each robe has a different closely patterned geometric design, while the background is a repeated stepped pyramid. *Amazon* is a printed cotton that mixes parrots, toucans, pomegranates and orchids. The design was taken from a fabric created in 1875, and there is a Victorian profusion of flora and fauna. *Imperial Lotus* (top right) is a printed fabric that Brunschwig has done on both cotton and a cotton-and-linen blend. The design is of an oversize bouquet of lotus blossoms with leaves and other flowers tied with a straw ribbon. It was taken from a 17th-century Japanese screen, where it was hand-painted on silk, and the strong outline with the subtle, painterly shading of the original is carefully preserved. Brunschwig has made a major departure from its customary style with *Cézanne* (top left), a printed fabric done in the bold palette and Cubist manner of a Cézanne painting.


COURTESY LEE JOFA

COURTESY LEE JOFA

Patterson, Flynn, Martin & Manges (212-688-7700) continues to expand its rug inventory with dazzling diversity. The Endangered Species Collection was created in its own art department and consists of one Wilton woven design called *Jungle Safari*, which has animals mixed together in shades of white, brown and black, and five other designs worked out in hand-knotted rugs and called *Whales' Tails*, *Cockatoos*, *Snow Leopard*, *Gazelle* and *Bear All*. PFM&M is importing rugs handmade by **Vanessa Robertson**, who works in Cornwall, where she dyes her yarns by hand and then paints her design on the warp before she weaves (below left and right). German-born designer **Volker Berner** has a studio in Namibia where local weavers make rugs under his direction that the weaver then signs. One such rug available at PFM&M is called *Lights I*, and it has slightly uneven squares in pale pinks, creams and oranges woven in rows on a green background. David Martin, the firm's owner, recently bought 18 designs being re-created by **Woodward & Grosvenor**, an English company that has made Wilton carpets since the 19th century. These carpets come from designs made between 1870 and 1890 and they are being done in the original colors. *Camden* has a vibrant pattern of stylized flowers and geometric figures framed by three parallel borders, two of which are Victorian rickrack in design. *Chatsworth* (right) is a similar period piece of chrysanthemums and lilies that comes in a plum background with bright rose, gold, white and green for the flowers and leaves.


COURTESY PATTERSON, FLYNN, MARTIN & MANGES


COURTESY PATTERSON, FLYNN, MARTIN & MANGES

continued on page 226


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Painting Putti

In some rooms of **William Pontrello**'s Los Angeles residence (below), it is hard to tell where fantasy begins and reality ends, for Pontrello is a master of trompe l'oeil. Pontrello spent most of the 1980s in Italy with a master painter and restorer of frescoes. "He would look at a damaged fresco, then mix a tablespoon of beer with some dirt and an egg, and add a spot of pigment," Pontrello recalls. It is



PHILIP THOMPSON

from his mentor that Pontrello developed his area of expertise: trompe l'oeil, particularly Italian scenes, and 15th- to 18th-century finishes in Old World colors, many of them inspired by buildings in England and France. Pontrello is called upon to make the interiors of many a client's home look hundreds of years old. "So much of my work is getting new things to look old," says Pontrello, who often is asked to antique furniture. But most requests are for painted cherubs. "After all, this is the City of Angels," he says. William Pontrello, 213-656-7422.

Period Pieces

For Paul Vincent Wiseman, a shopping trip to London always includes a stop at the 17th- and 18th-century English furniture dealer **Hotspur**. "They are extraordinarily elegant and expensive, but their pieces are pulled back and simple, with the best lines and proportions," he says. His recent purchases for clients include a large 18th-century bureau-bookcase and a table perched on a tapered base that ends in delicate feet. "It's golden walnut and it looks like a ballet dancer *en pointe*," says Wiseman.

Owned by brothers Robin and Brian Kern, the Belgravia shop is housed on four floors of a Regency town house that lends itself well to the display of furniture, chandeliers and glass candelabra. The Kerns have a particular affinity for the work of Matthew Boulton, who supplied George III and Catherine the Great with fine pieces of ormolu. A sampling of Hotspur's antiques finds a ca. 1790 Irish oval girandole with blue glass accents, an elaborate ca. 1710 gilt gesso center table in the manner of royal cabinetmaker James Moore that has most of its original gilding, and a Chippendale-period mahogany artist's table with a double-hinged ratchet top (right). Hotspur, 14 Lowndes St., London SW1X 9EX; 71-235-1918.



COURTESY HOTSPUR

Designed for Reading

Roomscapes: The Decorative Architecture of Renzo Mongiardino (Rizzoli; $60) is the first monograph of the designer's work . . . ***Frank Lloyd Wright: The Masterworks*** (Rizzoli; $60), with text by Bruce Brooks Pfeiffer, offers new photography of the architect's best-known projects . . . Alvar Aalto's ***Villa Mairea*** ($29.95) by Richard Weston is part of Phaidon Press's Architecture in Detail series . . . The Victoria and Albert's textile collection is shown in two new companion volumes, ***Embroidery in Britain 1200–1750*** and ***British Textiles from 1850 to 1900*** (Abbeville Press; $19.95) . . . ***Women's Work: Textile Art from the Bauhaus*** (Chronicle Books; $40) by Sigrid Wortmann Weltge examines the work produced by Anni Albers and others . . . ***The Ideal Home 1900–1920: The History of Twentieth-Century American Craft*** (Abrams; $49.50) is edited by Janet Kardon, director of the American Craft Museum.



COURTESY LUCRETIA MORONI

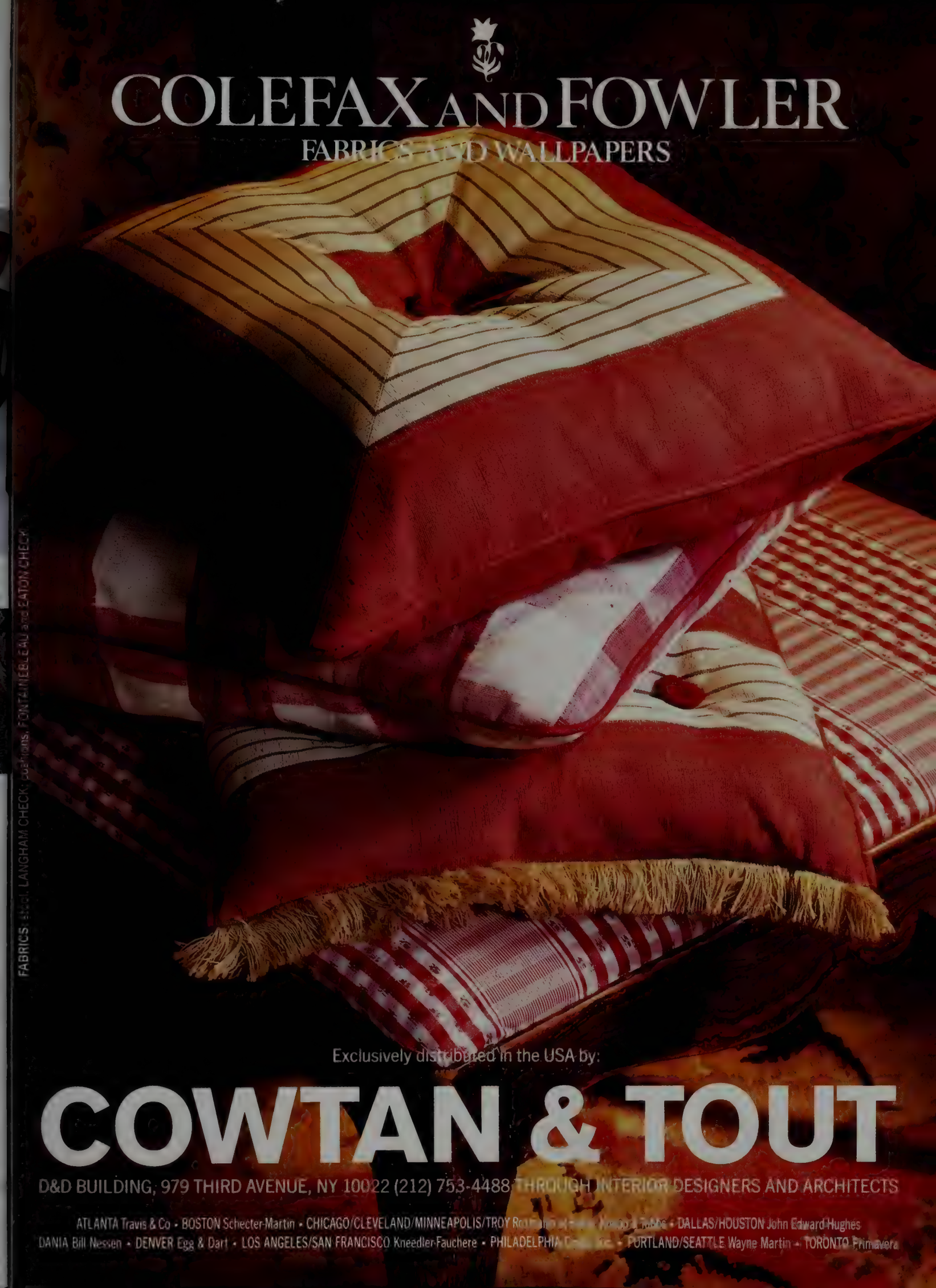


COURTESY LUCRETIA MORONI

Renaissance Woman

The reason **Lucretia Moroni**'s decorative artistry can be seen in most of Juan Pablo Molyneux's interiors is simple: "She has a strong sense of color that matches mine. She's Renaissance Italian—open skies, ceilings. I love that," Molyneux says, adding, "She has a tendency to be baroque sometimes, so I have to simplify her designs." Moroni provides sketches before she begins, whether the work at hand involves painting a floor (above right), a mural or trompe-l'oeil scenes (above left). Moroni, who received a healthy dose of training in decorating while on staff with Renzo Mongiardino in the 1980s, has worked from Santiago to Milan and many places in between as a decorative painter and set designer (she worked on Franco Zeffirelli's *La Traviata*). While it's her palette that pleases Molyneux—he once had her paint a marble floor that had been installed before he arrived and realized that it was the wrong color—Moroni is known for her skill at trompe l'oeil. For Molyneux she executed an entire rug on a marble entrance hall floor. Lucretia Moroni, New York, 212-982-5447; Milan, 2-6680-2388.

continued on page 228


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COURTESY LAURA DE LAVERGNE ANTIQUES AND DECORATIVE ARTS

New York Gathering

The most recent blossoming of complementary shops in New York is on Lafayette Street on the fringes of SoHo, where a number of antiques shops and warehouses have opened. One of the most interesting is **Rooms & Gardens**, owned by Margaret Rubino, who has had a shop in Washington, D.C., for six years where she offers a mix of indoor and outdoor antique furniture and garden ornaments. In New York, the shop reflects a French and American sophisticated country look with white iron garden furniture from the 1940s and pie safes with original paint from the 1840s. Two unique pieces are a large dresser and a small round-topped side table made from *pique assiette*, a mosaic surface made from pieces of broken pottery. The top of the dresser (far left) features a row of portraits of royalty, including Czar Nicholas II and Marie Antoinette, taken from the center of painted china plates. Rooms & Gardens, 290 Lafayette St., New York 10012; 212-431-1297.

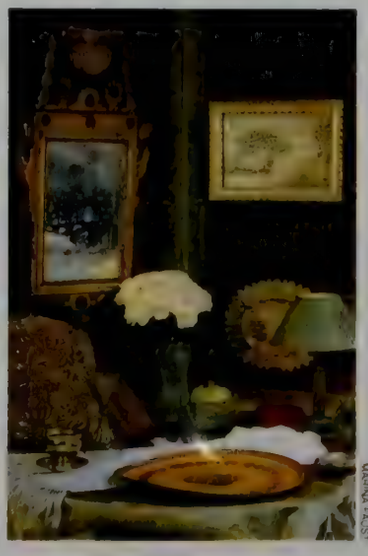
Next door, **Laura De Lavergne Antiques and Decorative Art** is a shop of a very different stripe. De Lavergne is a Frenchwoman in partnership with Stuart Perrin, who has a long history as an art dealer in New York. There are pieces of Aesthetic Movement furniture, Egyptian Revival work from the 1870s, huge cast-iron garden urns also from the 1870s made by the New York firm Fiske (near left), French Art Déco club chairs from the 1930s, Rookwood urns and long, thin, brightly colored Mongolian pillar rugs, designed to be wrapped around a pillar in a temple. Laura De Lavergne Antiques and Decorative Art, 290 Lafayette St., New York 10012; 212-343-2410.

Provence in Paris

The décor in Dorothée d'Orgeval's multifarious Paris antiques shop, which she calls **L'Autre Jour** (below right), is constantly changing. One day she might create a country scene, perhaps a garden vignette with a turn-of-the-century forged iron table on which she has placed faience from Apt (her specialty) and an herbarium. Or she might put together a classical composition, arranging pieces of antique silver and glass on a table covered with a 17th-century embroidered fabric and setting a delicate pair of gray-painted Louis XVI chairs nearby in front of a velvet Louis XVII screen. While the seasons affect the mood in her shop, it's the acquisition of special pieces, like a country wedding armoire carved with flowers and overflowing with embroidered trousseaux and white household linens, that inspires d'Orgeval to create new displays. L'Autre Jour, 26 avenue de la Bourdonnais, 75007 Paris; 47-05-36-60.

Anne Gayet's specialty is antique country furniture (below left), which she ferrets out whenever she's at her second home in Avignon. Gayet carries both painted and natural country furniture, and she is apt to have large pieces, such as a 10-foot-tall almond-green bookcase that came from a convent, a cream-colored Louis XV cane sofa and an imposing Louis XIV commode. Anne Gayet, 3 rue de Luynes, 75007 Paris; 45-44-79-85.


MARINA FAUST

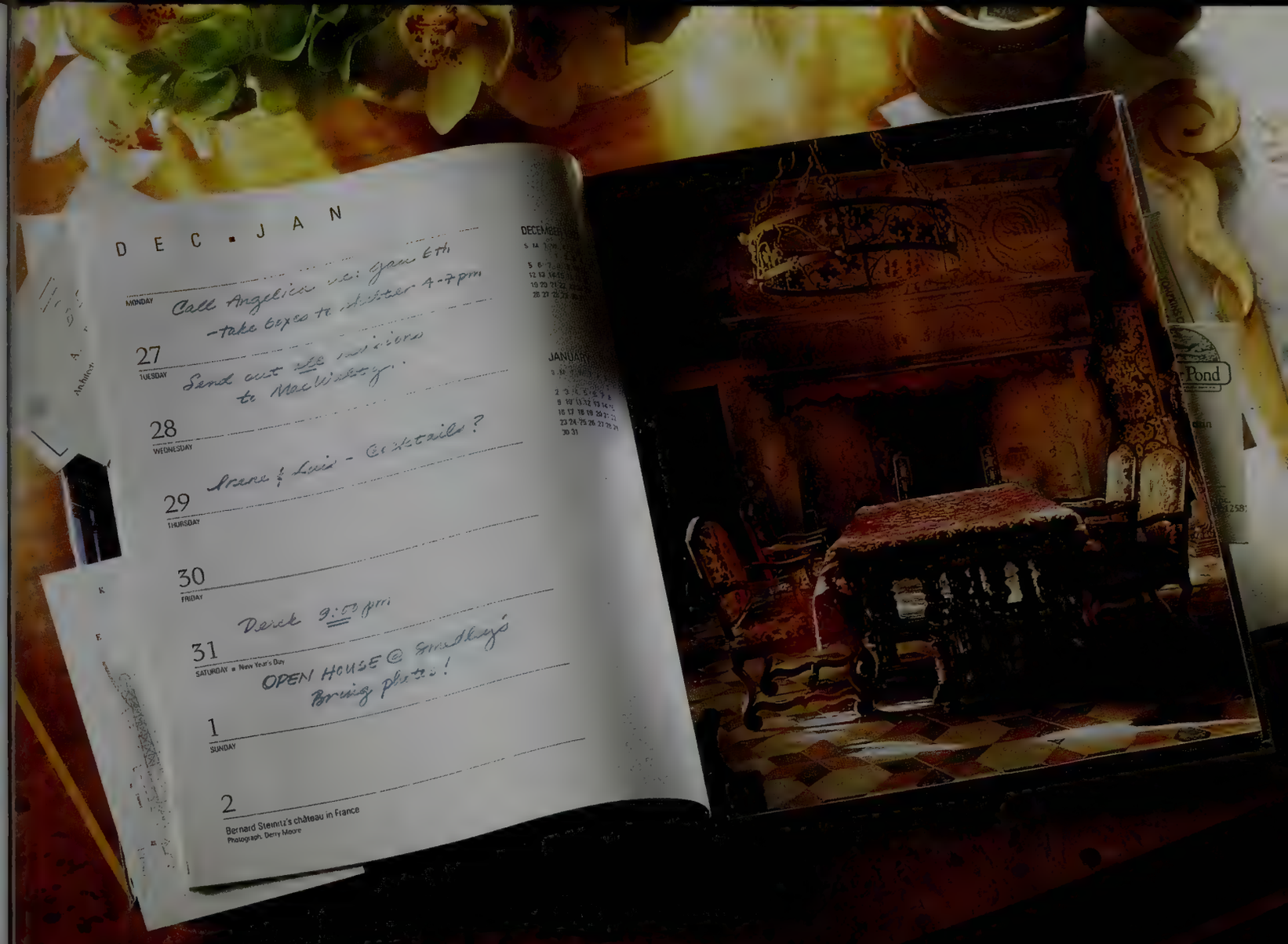

MARINA FAUST

Artistic Ceramics

The first time **Gérard Landrot** held a vase by André Metthey in his hands, he didn't know what it was except that it was a beautiful object. Fifteen years later, Landrot's Paris antiques shop has been transformed into a gallery showcasing the work of ceramists between 1900 and 1940. Now Landrot is exhibiting the ceramic vases and plates of Metthey, Jean Mayodon (right), Emile Decoeur and George Serré. A particular interest of Landrot's is collecting the ceramics of such artists as Matisse, Derain, Dufy and Vlaminck. Metthey and his fellow ceramists collaborated with these painters, and Metthey developed a palette of Fauve colors, earning him the nickname "the Fauve of ceramics." Galerie Landrot, 5 rue Jacques Callot, 75006 Paris; 43-26-71-13.



continued on page 230



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By the People

Admirers of folk art would do well to visit Stephen Johnson's recently opened Venice, California, shop, **Post Columbian Antiques**. Johnson scours the Midwest and parts of the West for American folk art as well as architectural castoffs such as fireplaces, iron gates and columns from demolished or remodeled buildings. "I don't mind nicks, bangs, scrapes and rust, but I don't like anything that's been restored," says Johnson. A 12-foot-tall tin man (below right) came from a long-gone sheet-metal shop on Melrose Avenue. A dollhouse (below left) has such minute details as tin pots and pans hanging in the kitchen, carpeting and wallpaper. Behind a hidden panel in one of the rooms is a picture of the partially blind man who built the dollhouse in 1867 for a granddaughter. Post Columbian Antiques, 1333 Abbot Kinney Blvd., Venice, CA 90291; 310-452-3909.





COURTESY STEPHEN JOHNSON

To Know a Vail



COURTESY SQUASH BLOSSOM

Squash Blossom in Vail carries enough 19th- and early-20th-century native American artifacts, weavings, pottery and other tribal art that Juan Pablo Molyneux and his assistant José Carlino make it a point to drop in when they're in the vicinity. Some acquisitions of owners John and Patrice Cogswell include a ca. 1870 Navajo blanket (above) and a series of 50 Maria Martinez Indian pots from a private collection. Squash Blossom is also a good source for kachinas, Plateau and Plains Indian tools, weaponry, beadwork and leggings and Edward Curtis gravure prints of the western frontier. Squash Blossom, 198 Gore Creek Dr., Vail, CO 81657; 303-476-3129. The couple's other gallery in Vail, **Cogswell Gallery**, shows the work of contemporary western and southwestern artists, and also has hand-dyed wool Zapotec weavings from Mexico that are re-creations of turn-of-the-century Hopi and Navajo designs. Cogswell Gallery, 223 Gore Creek Dr., Vail, CO 81657; 303-476-1769.

Village Antiques supplies the designers with colorful antique accessories, such as boccie balls, fire buckets and little red wagons that happen to match the red walls in the Bavarian-looking shop. Frances Gunn specializes in majolica, Staffordshire pottery, porcelain and other tabletop accessories, and tole buckets, particularly useful for firewood. Village Antiques, 100 E. Meadow Dr., No. 3, Vail, CO 81657; 303-476-0220. □

Cause for Jubilation



It may look like just another antiques shop in a little mews in Belgravia, but the three dealers at **Jubilee Antiques** do brisk business with Colefax and Fowler and such decorators as Bunny Williams, in addition to providing a personalized shopping service for private clients. **Serena Stapleton Antiques** is the latest dealer to join Jubilee, where Val Cridland of the **English Room** and Ginny Mejia of **Mallord Street Antiques** have already shared space for the past two years.

The staple at Serena Stapleton Antiques is painted Regency furniture—recently seen, a scroll-arm sofa and *faux*-rosewood chiffoniers with gold ornamentation. "Regency is the period I love, but I will buy things slightly later and earlier," says Serena Williams-Ellis, who lately has been showing a collection of 20 Edouart silhouettes. Ginny Mejia brings to Jubilee 18th- and 19th-century decorative objects and furniture (left) she picks up in her travels to the U.S., France and South America. "I have a fascination for anything strange and unusual," she says. Examples include a red-lacquered barometer and clock decorated with chinoiserie, Venetian blackamoor shelves and four 19th-century Hepplewhite-style chairs painted with small flowers. Val Cridland's contribution is 19th-century English country painted furniture—"very, very English," as Cridland puts it—and porcelain and glass. Jubilee Antiques, 70 Cadogan Place, London SW1X 9AH; 71-823-1034.

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Godel & Co.
969 Madison Avenue
New York, New York 10128
212/288-7272

Kennedy Galleries Inc.
40 West Fifty-seventh Street
New York, New York 10019
212/541-9600

Mark LaSalle Fine Art
P.O. Box 3953
Stuyvesant Plaza
Albany, New York 12203
518/439-0483

Kenneth Lux Gallery
851 Madison Avenue
New York, New York 10021
212/861-6839

The Schwarz Gallery
1806 Chestnut Street
Philadelphia, Pennsylvania 19103
215/563-4887

Pages 124–131:
Victoria Waymouth Interiors
30 Old Church Street
London SW3 5BY
England
44-71-376-5244

R. D. Cameron Associates
116–120 Causewayside
Edinburgh EH9 1PU
Scotland
44-31-667-9166

Pages 132–139:
Victoria Hagan Interiors
22 East Seventy-second Street
New York, New York 10021
212/472-1290

Pages 140–149:
Axel Vervoordt
Kasteel van 's-Gravenwezel
St. Jobsteenweg, 2970 's-Gravenwezel
Antwerp
Belgium
32-3-65881470

Pages 150–155:
Thomas F. Britt, Inc.
136 East Fifty-seventh Street
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Stephen S. Schwartz Architect, Inc.
52 East Lynn Street
Columbus, Ohio 43217
614/463-1003

Pages 156–163:
Peter Hans Kunz
65 East Ninety-sixth Street
New York, New York 10128
212/831-3025

Wayne Poulsen
215 West Smuggler Street
Aspen, Colorado 81611
303/925-7759

Alan Tanksley, Inc.
125 East Sixty-second Street
New York, New York 10021
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Pages 164–167:
Norman Brosterman
15 West Seventy-fourth Street
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212/362-5753

The Fine Art Society
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44-71-629-5116

Kelmscott Gallery
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Jakarta 10250
Indonesia
62-21-3803553

Pages 182–187:
Bruce Gregga Interiors, Inc.
1203 North State Parkway
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312/787-0017

Pages 188–191:
L'Antiquaire & The Connoisseur Inc.
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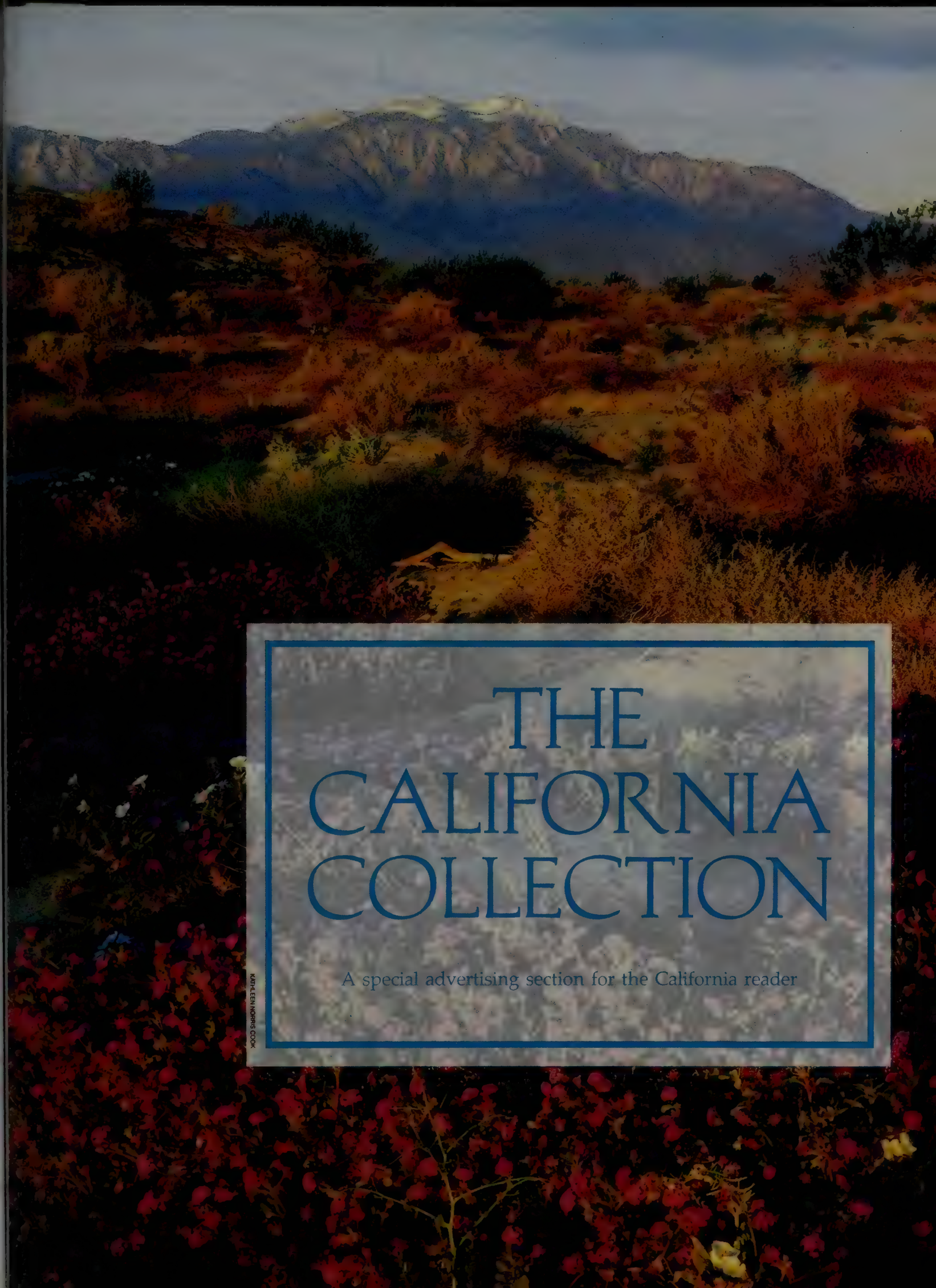
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Pages 198–203:
Melvin Dwork
196 Avenue of the Americas
New York, New York 10013
212/966-9600

Pages 204–210:
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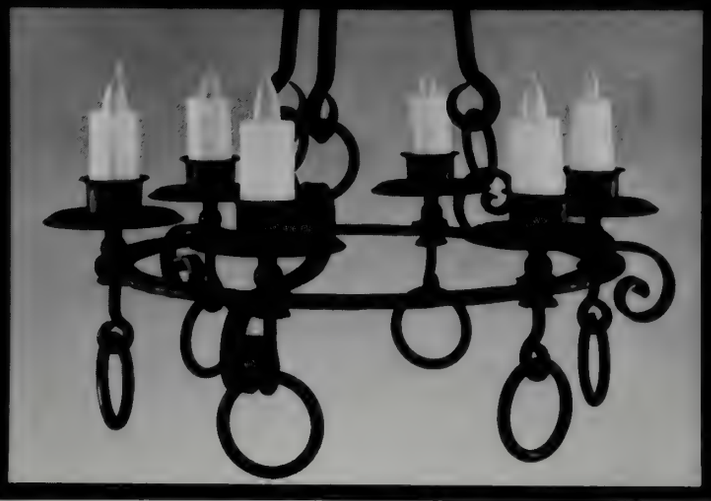
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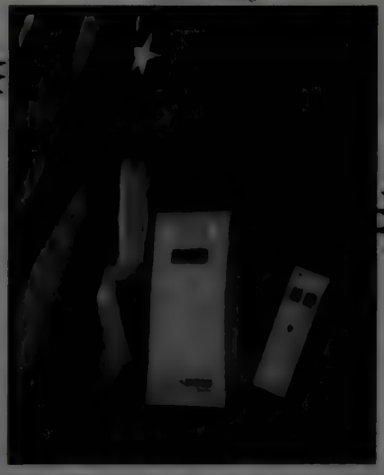
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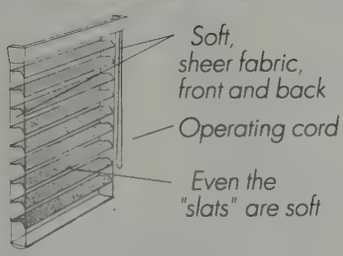


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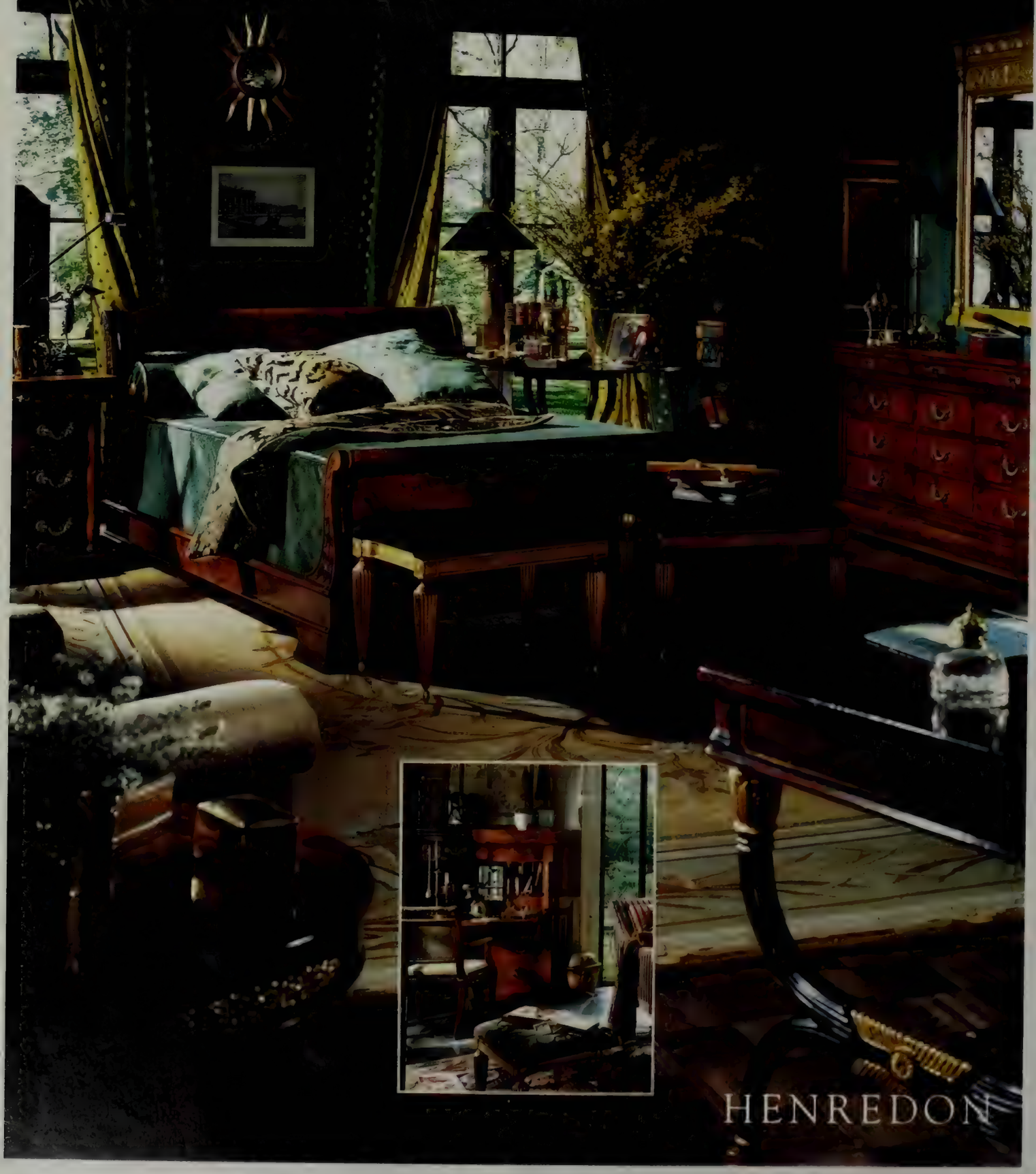
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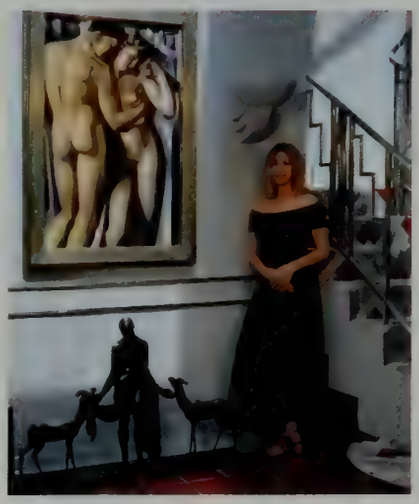
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COVER: In her Art Déco Malibu residence, Barbra Streisand stands next to Tamara de Lempicka's oil *Adam et Eve*, 1932, and Jacques Lipchitz's bronze *Woman and Gazelles*, 1911–12. Photography by John Vaughan. See page 88.

TABLE OF CONTENTS

December 1993

INTERIOR DESIGN

100 **Toujours Provence**
A Paris Designer's Residence in the South of France
Interior Design by François Catroux
Text by Charlotte Aillaud/Photography by Marina Faust

106 **Nights in the City**
Designing a Small Wonder for Manhattan
Interior Design by Sally Sirkin Lewis
Text by Steven M. L. Aronson/Photography by Jaime Ardiles-Arce

112 **California Folk**
Richard and Mollie Mulligan Down Home Above Beverly Hills
Text by Pilar Viladas/Photography by John Vaughan

138 **Connecticut Sequel**
Escaping the Scramble of Urban Existence in a Litchfield County Barn
Text by Judith Thurman/Photography by Billy Cunningham

146 **Elephants and Interiors**
The Adventures of Clio Goldsmith and Mark Shand
Text by Elizabeth Lambert/Photography by Derry Moore

152 **Afloat in Sausalito**
Surprising Sophistication On Board a Houseboat
Interior Design by Douglas Boggs, ASID
Text by Joan Chatfield-Taylor/Photography by John Vaughan

164 **On the Mexican Coast**
An Architect's Synthesis of Tropical Ideas
Architecture by Rod Youngson
Text by Irene Borger/Photography by Mary E. Nichols

172 **Andalusia Tales**
A Designer Revitalizes the Landmark Courtyard Apartment in Los Angeles
Interior Design by Craig Wright
Text by Michael Frank/Photography by John Vaughan

continued on page 4

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TABLE OF CONTENTS

December 1993

ART AND ANTIQUES

120 **Art: English Naive Painting**
Untutored Expressions of Country Life
Text by Ann E. Berman

158 **Antiques: Early American Pictorial Rugs**
Colorful Imagery Distinguishes an Appealingly Domestic Form of Folk Art
Text by Christopher Finch

SPECIAL FEATURES

88 **Architectural Digest Visits: Barbra Streisand**
A Meticulous Art Déco Collection Fills the Star's House in Malibu
Text by Pilar Viladas/Photography by John Vaughan

126 **Frank Lloyd Wright's Auldbrass**
A Film Producer Restores the Architect's Forgotten Plantation Complex in South Carolina
Text by Brendan Gill/Photography by John Vaughan

DEPARTMENTS

14 **Letters from Readers**

18 **People Are the Issue**

28 **Contributors**

30 **Guest Speaker: Alice Hoffman**
It's a Wonderful House

38 **Architecture: Alexander C. Gorlin**
Introducing New Forms to Seaside, Florida
By Suzanne Stephens

54 **AD Wired**
Deck the Halls with Microchips and Megahertz
By Nicholas von Hoffman

70 **Historic Houses: Dylan Thomas**
The Poet's Boat House in Wales
By Nicholas Fox Weber

82 **Landscape Architecture: Martha Schwartz**
A Contemporary Approach to the Ageless Vistas of Santa Fe
By Verlyn Klinkenborg

185 **AD-at-Large**
Inside the Design World

189 **Reader's Directory**

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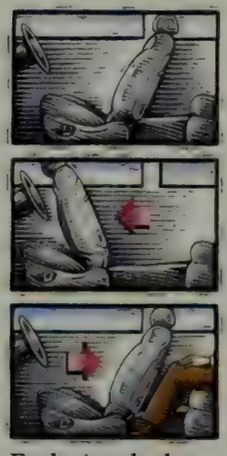
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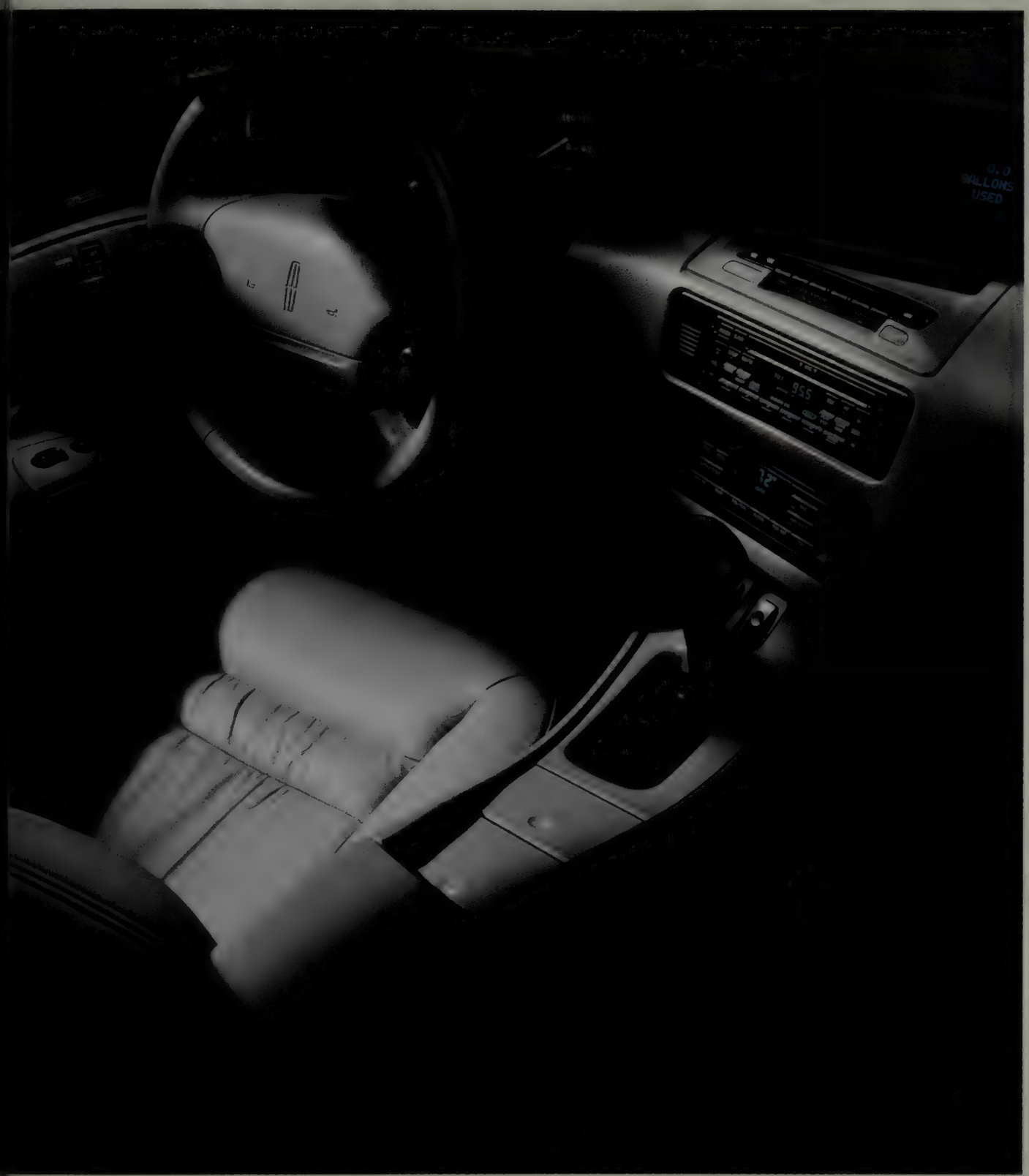
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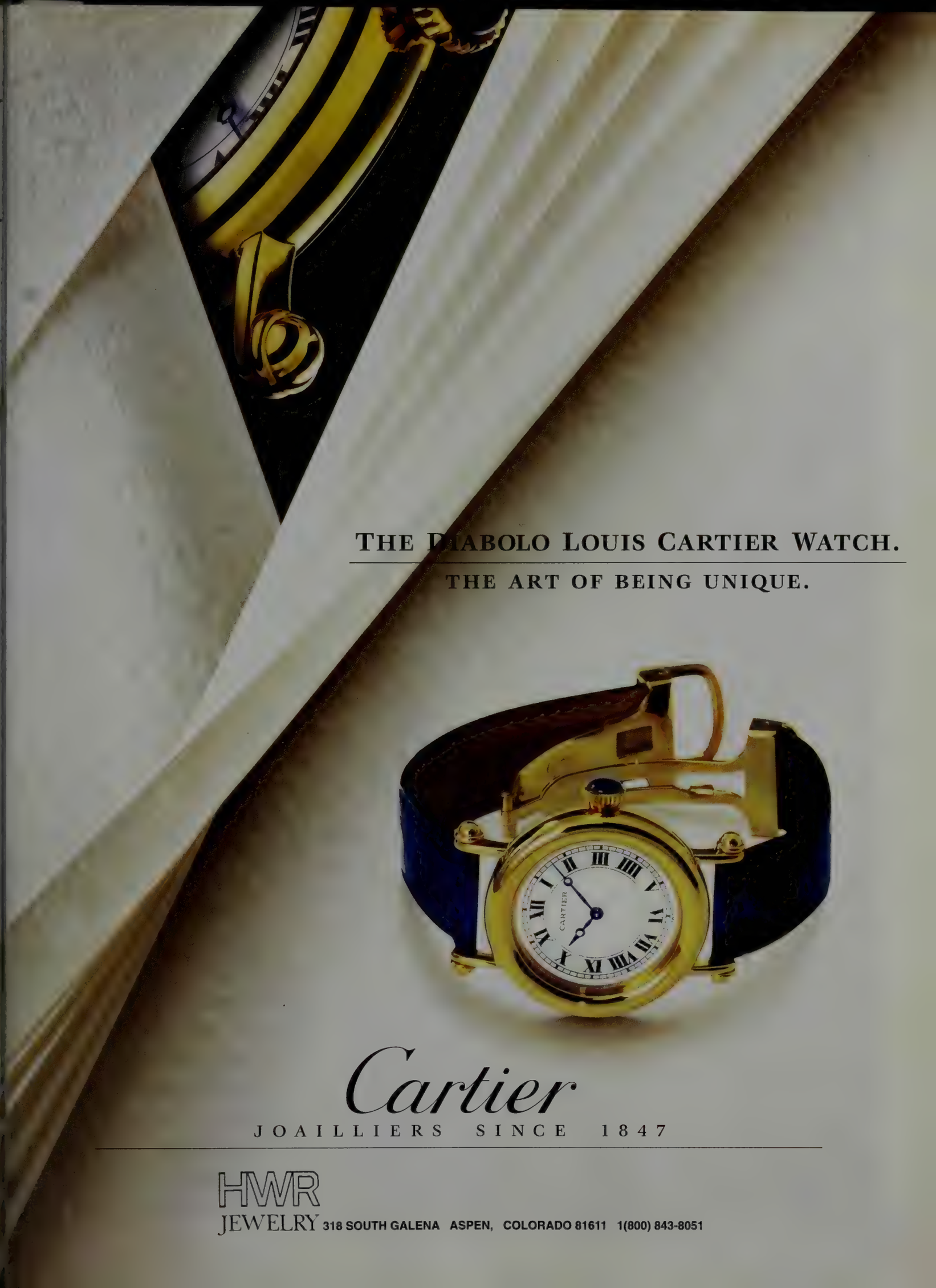
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
Address: Letters, Architectural Digest,
6300 Wilshire Boulevard, Los Angeles, California 90048.

After seeing your article on Clint Eastwood's Mission Ranch in Carmel (Visits, July 1993), we had the good fortune to go there with another couple. We had planned to stay only one night, but within a half hour, we didn't want to leave. The setting, the accommodations and the ambiance totally captivated us. We arranged to stay an additional night, and as we exited the front office, we passed another couple and overheard their reaction: "We don't want to leave!" All the superlatives in the world could not say it any better than that.

Joan and Bill D'Angelo
Balboa Island, California

I applaud the rescue of Carmel's Mission Ranch by Clint Eastwood and am pleased that he retained its architectural integrity and landscaping. Every Presidents' Day weekend between 1988 and 1991 (when the renovation began), I stayed at the farmhouse with a group of friends that I've known since my teenage days. We cooked up a gourmet storm in the little farm kitchen and thoroughly enjoyed ourselves, ignoring the tacky furniture and water stains. We considered Mission Ranch our special getaway and will have sweet memories of it, peeling paint and all, for a long time to come.

Gail E. Wright
Explorer Post 880
Los Angeles, California

My comrades and I were in our design studio one quiet afternoon, and we picked up your August 1993 issue and read Steven M. L. Aronson's "Charleston with a Twist." I have never read a more humorous article in a shelter magazine. We had quite a chuckle over the adventures of Richard Gillette and Stephen Shadley and would love to hear about more of their exploits.

Jill Hall
Tucson, Arizona

Permit a small quibble with the otherwise interesting article "The Irish Cottage Where an American Dream Was Born" (Guest Speaker, August 1993). Paul Mellon, in recalling the roots of the Mellon family in the northern six counties of Ireland, observes that Scotch-Irish history "began in the seventeenth century, when some one hundred thousand Scots immigrated to Ulster." To simply state that the Scots "immigrated" to Ulster, while omitting the circumstances under which they occupied the land, is, at best, doing a disservice to historical verity. Starting in the early 1600s, with the defeat of the Irish cause at Kinsale, there was a wholesale confiscation of the lands of the native Irish by the Crown, and these lands were then made available for plantation by Protestant settlers, principally Scottish. Thus the Mellon family's rise to fortune owes much to its beginnings in County Tyrone at Camp Hill Cottage, a onetime property of a dispossessed Irish family.

John P. Wirtz
Portland, Maine

Over the past three years you have mentioned my shop in Manhattan twice in AD-at-Large, and I had to tell you about the extraordinary response those pieces have brought. Literally every week people come in and tell us they heard about us from *Architectural Digest*, or they have a clipping of the article in hand. These people come not only from around the United States but, frequently, from France, England, Spain, Portugal, Venezuela, Sweden and Italy as well. They tell us that they cut articles from your magazine and file them away, and when they next visit a particular city, they always follow up on your recommendations.

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PEOPLE ARE THE ISSUE


JIM RICHARDSON

In January, Architectural Digest opens the doors to some of the most beautiful residences in Italy. Features include Gore Vidal's house on the Amalfi Coast, Donatella Versace's Milan apartment, Fiamma Ferragamo's home in Florence and a palazzo on the Grand Canal in Venice remodeled by Peter Marino. We also visit the seaside retreat of Prince Pietro and Princess Letizia Ruspoli near Rome, and classic rooms by the prince of Italian design, Renzo Mongiardino. Umberto Eco, Italy's leading man of letters, offers a wry account of his native Alessandria, while Aldo Rossi, Italy's leading architect, takes readers inside his country house outside of Milan. In addition, designer Toni Facella Sensi shares his sources for decorative arts in and around the Umbrian hill town of Orvieto. The vitality of Italian culture has inspired the world for centuries, and next month's issue provides clear evidence that it continues to do so today.

Paige Rense *Editor-in-Chief*


JOHN VAUGHAN

Barbra Streisand

Architectural Digest Visits: Barbra Streisand

Attention to detail is a Barbra Streisand trademark—whether it's in the recording studio, on a film set or in one of her own homes. She spent nearly five years in the 1970s transforming a one-story stucco house in Malibu (one of five houses in a compound that includes the Peach House, which has an Art Nouveau screening room, and the Barn, a ranch house filled with Americana) into a two-story paean to Art Déco. "I couldn't make up my mind whether I wanted burgundy or gray exteriors," says Streisand, who allowed only burgundy, rose, gray and black in the interiors. "So I did two sides in gray and two sides in burgundy. But then I didn't like the look of the dull burgundy stucco." She recalls driving along Melrose Avenue to a Los Angeles recording studio when she passed a building with a tile façade. "I thought, That's the way to go. So I did the burgundy exterior in tile. At the time, I had to have every color custom-made. Now I go into a tile place and they have all shades of gray and rose. In 1974 they didn't have colors like that." *See page 88.*


MARINA FAUST

François Catroux

Toujours Provence

Though his new retreat in the south of France draws him away nearly every weekend, François Catroux has hardly forsaken his life as one of Paris's leading designers. A current project is the interior of a yacht—in this case, the world's largest private yacht. "I must adhere to strict technical specifications," says the designer. "And I'm collaborating with realistic, absolutely precise people—meaning under what I consider to be ideal conditions." Catroux, who is clearly inspired by apparent limitations, emphasizes the architecture and a "spirit of consistency" in his designs. He has just bought an apartment on the rue de l'Université, where he plans to display the work of contemporary artists. "For years Italy led the world in the design of furniture and objects," he says. "Now France has taken over, and with this project I'm thinking of bringing together all of this country's young talents in completely timeless surroundings." *See page 100.*


DERAART OLSEN

Sally Sirkin Lewis

Nights in the City

"Some people don't understand why I design furniture, but when I can picture it in my mind, I have to make it," says Sally Sirkin Lewis. The Los Angeles–based interior designer, who has worked on four other residences for a couple who collect contemporary art, recently turned her attention to their Manhattan pied-à-terre. When she first completed the apartment, Lewis says, she felt there was something missing. Despite her clients' satisfaction with the décor, she decided to create a few pieces to accent the overall black-and-white palette. All agree that the results—the marble-topped, gold-leafed sofa table in the living room and the little opera chairs for the bedroom—anchor and highlight the space. "If my clients hadn't wanted to keep them, I would have put the pieces in my showroom," she explains. "But I had to bring the ideas to fruition." *See page 106.*

continued on page 22

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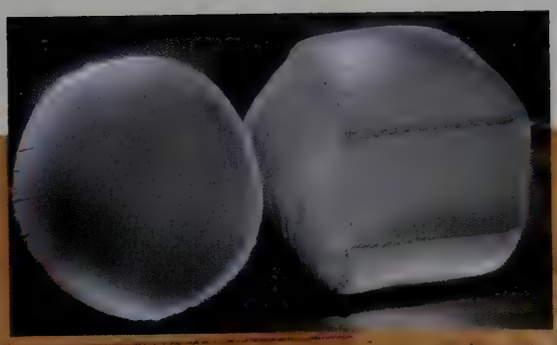
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continued from page 18



Richard and
Mollie Mulligan

California Folk

Richard and Mollie Mulligan often find themselves shopping in very unlikely locations. To furnish their house in Beverly Hills and to stock their Sunset Boulevard shop, they travel "from one end of the East Coast to the other, and sometimes into Canada," says Mollie. On one trip, they were driving down a dirt road in Kentucky when they came upon a stone garage with a sign that said Sale. Ever on the lookout for new sources, they stopped. "A woman came walking down from the house and told us to wait while she got her husband—he was out plowing on a tractor," Richard says. "Most people we buy from don't even have shops, they have outbuildings where things just accumulate." When they went inside, "it looked like nobody had been in there in three years, and we found a beautiful hand-hooked rug—at least two hundred years old—under a dusty pile of junk," says Mollie. "That's about as far off the beaten track as you can get." *See page 112.*



Joel Silver



Eric Lloyd Wright

Frank Lloyd Wright's Auldbrass

Although Auldbrass, the 1939 Frank Lloyd Wright plantation in South Carolina, was listed on the National Register of Historic Places, by 1986 it had fallen into a state of total disrepair. Conservators suggested that film producer Joel Silver, who had successfully restored Wright's Storer house in Los Angeles, take it over. "It was a terrible sight," recalls Wright's grandson architect Eric Lloyd Wright, whose counsel Silver sought. "The glass was broken, screens were ripped. There were rats and birds everywhere. Acorns and branches had punctured the original thin copper-foil roof, and a tar-paper roof had been put up by previous owners, giving the appearance of a big wet blanket atop the whole mess." Wright, who is the son of Lloyd Wright, says Silver was "the ideal person" to take on the daunting project. "Part of my practice deals with work on my father's and grandfather's buildings, and often people will want to compromise a bit. With Joel, it was, 'If I don't have the money, we won't touch it until I do.' There were no halfway measures. For instance, my grandfather intended for the roof downspouts to be detailed copper. At the time of construction, wood was an expedient material, and it was used, but now they're copper. Architectural historians might raise their eyebrows at this: 'That's not how it was built,' they'd say. But Joel is doing it the way the architect intended, which is the purest kind of restoration." *See page 126.*



Alan Shayne
Norman Sunshine

Connecticut Sequel

"We had a definite idea of the kind of property we were looking for—one that had a lot of privacy—but it wasn't at all easy to locate," says television producer Alan Shayne, who, along with artist Norman Sunshine, eventually chose a one-hundred-acre site with a barn and ponds in Litchfield County, Connecticut. "In this part of the country so many of the eighteenth-century houses were built right on the roads, because the owners didn't want to be isolated and cut off from traveling when inclement weather hit. But the barn that we've now expanded is at the end of a long driveway. It's very peaceful." "The solitude has especially affected the paintings I do," notes Sunshine. "When I lived in Los Angeles my work was far more abstract. Here it's much more personal, realistic and reflective of country life. The quiet allows me to draw from what I see and sense all around me." *See page 138.*



Clio Goldsmith
Mark Shand

Elephants and Interiors

Ever since his eight-hundred-mile journey in India several years ago—on a thirty-year-old elephant he named Tara—Mark Shand has devoted himself to the crisis facing the Asian elephant as a result of loss of habitat. Though he won the British Travel Writer of the Year award for his book about the trip, *Travels on my Elephant*, he refuses to shoulder the acclaim alone. "The award should go to Tara. It's easy to write about an elephant—I was just the ridiculous-looking Englishman riding on top." His wife, Clio Goldsmith, shares his love of travel, and their weakness for collecting is evident in their London apartment. Shand recently completed a film about another trek in India by elephant for the Discovery Channel, which will air early next year. "Elephants have been invaluable to man in peace and war as beasts of burden. It would be ironic if their last stand was against mankind." *See page 146.*



Douglas Boggs

Afloat in Sausalito

"When people think of a houseboat, they tend to picture a residence that's somehow radically different from one that's onshore; they think of a place that has a more exotic or romantic aura," says San Francisco–based interior designer Douglas Boggs. "The one I did in Sausalito surprises visitors because it's actually very much like an elegant house on land. However, there were some unusual factors to keep in mind while putting it together. The major one was weight. At

continued on page 26

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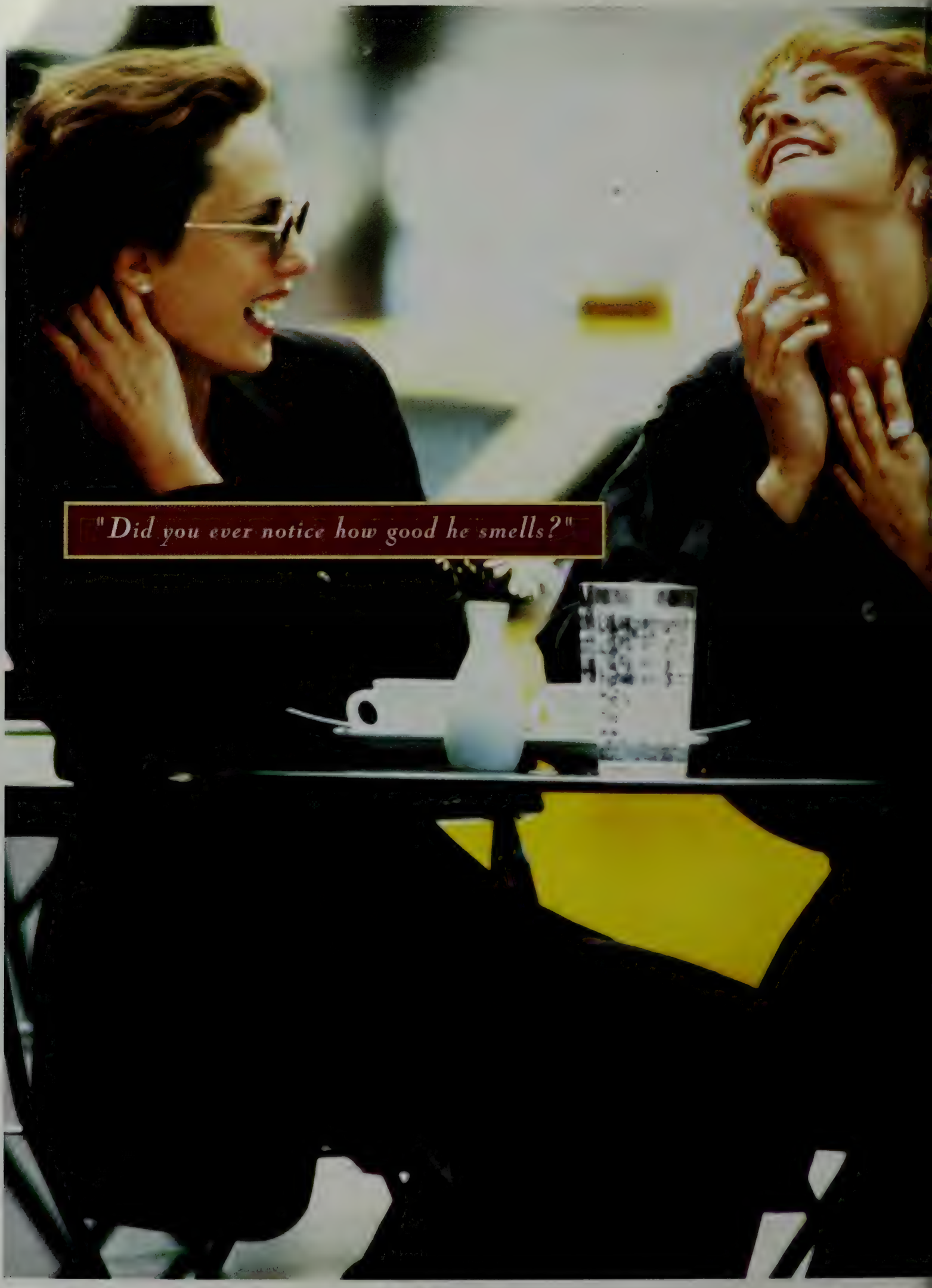


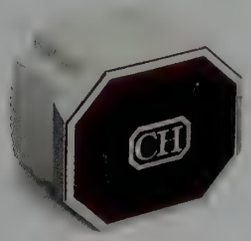
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GEORGIA: *Mario's.*

JACKIE: *Mario's? The food is terrible.*

GEORGIA: *I didn't notice. I don't really even know what I ate.*

JACKIE: *Really?*

GEORGIA: *You should have seen him. He was so sweet. He spilled his wine all over my dress.*

JACKIE: *Adorable.*

GEORGIA: *And then when he reached over to give me his napkin, he knocked over his water glass.*

JACKIE: *Hilarious.*

GEORGIA: *Well, it was. We couldn't stop laughing. We just had to get out of there. We laughed all the way back to my place.*

JACKIE: *Your place?*

GEORGIA: *Well, I was soaked. And besides...*

JACKIE: *Besides.*

GEORGIA: *Did you ever notice how good he smells?*

JACKIE: *Frankly, no.*

GEORGIA: *He wears the most wonderful cologne.*

JACKIE: *Dare I ask what it is?*

GEORGIA: *Well, it comes in a box with dots.*

JACKIE: *Dots?*

GEORGIA: *Dots.*

JACKIE: *So. Now we're back at your place...*

GEORGIA: *Jackie, how's your mother?*



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continued from page 22

various stages of the design, because of the installation of marble or stone, the structure would list from six to eight inches to one side. That's severely unbalanced!" And as for the simple logistics of carrying things on board, the moving men blanched when they saw the narrow gangway leading from the pier to the front door. "The gangway goes up and down with the tide, and when the tide was low it was very, very steep," continues Boggs. "I just had to keep reassuring them that it was not really different from moving into an apartment." *See page 152.*


MARY F. NICHOLS MARY F. NICHOLS

Rod and Sydney Youngson

On the Mexican Coast

"I remember constructing little Cubistic buildings out of shoe boxes when I was a child in Nebraska," says architect Rod Youngson. "Although I grew up in a part of the country that hardly fostered such notions, even then I would add an exotic flourish, which in those days consisted of applying cut-out paper snowflakes to my creations." Youngson was "always dreaming about the world beyond," he recalls. "My family would travel to California every winter, and parts of old Los Angeles—Olvera Street, Chinatown—were the ultimate fantasy places for me because I hadn't been anywhere else. But the Midwest has been a big influence on my thinking and my work," says Youngson, who, with his wife, Sydney, built a vacation house on the Mexican coast. "Everything about the house feels solid and permanent and believable." Adds Sydney, "It's traditional, strong architecture. The kind that makes you feel it wouldn't blow away in a Kansas breeze." *See page 164.*


TODD JOHNSON

Craig Wright

Andalusia Tales

The first time interior designer and antiques dealer Craig Wright saw the Andalusia, a 1926 courtyard apartment building in Los Angeles designed by Arthur and Nina Zwebell, the space that he would later inhabit was "in a fifties time warp," he says. "There were also references to the twenties—chenille, moss fringe, beige shag rugs. Everywhere else in the building Nina Zwebell's original furniture was in place. We had it all restored." Wright's aim was to make his own apartment more Italianate while respecting the Zwebells' interior architecture. "I like to think of it as if it were a collector's or a professor's residence. There are vague allusions to collecting and studying throughout." No two apartments in the Andalusia are identical. "Elements are repeated," Wright points out, "but then a niche or a fireplace will be different or a staircase will twist another way. The kitchens are tiny, but the parking—there are places for eight cars—is very forward-looking, especially considering when the building was constructed." *See page 172.* □

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JUDITH THURMAN is an *Architectural Digest* contributing writer and the author of *Isak Dinesen: The Life of a Storyteller*, which won a National Book Award. She is writing a biography of Colette for Knopf.

PILAR VILADAS, an *Architectural Digest* contributing writer, lives in Los Angeles.

NICHOLAS VON HOFFMAN, an *Architectural Digest* contributing writer, is a journalist whose work has appeared in *The New Republic, The New York Review of Books* and *The New Yorker*. His books include *Make-Believe Presidents, Citizen Cohn* and *Capitalist Fools*.

NICHOLAS FOX WEBER is the executive director of the Josef Albers Foundation and the author of *Patron Saints*.

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GUEST SPEAKER: ALICE HOFFMAN

It's a Wonderful House



Alice Hoffman, who grew up on Long Island, wrote about life in the 1950s in her novel *Seventh Heaven*. Due out in February is *Second Nature*, the story, she says, of "a woman who falls in love with a man raised by wolves."

IN THE NEIGHBORHOOD where I grew up, every house was the same. Block upon block of three-bedroom ranches built quickly—and cheaply—for returning GIs and their families. Our houses were so identical that visitors out from the city, searching for the address of a cousin or friend, were often lost for hours. We children were always amused when grown-ups asked us for directions. There was nothing more enjoyable than watching a stranger's car circle our familiar streets, all of which were completely flat and treeless, yet hopefully named Willow and Poplar and Pine.

To outsiders, used to the landmarks of city streets, our development was as uncharted as Mars. But if you knew the neighborhood well enough, if you'd spent whole summers playing kickball in the middle of the street and searching the well-trimmed lawns for fireflies, it was possible to distinguish one neighbor's house from another, even view them as unique. There was one with a candy-cane-colored swing set in the yard, another with window boxes painted a brilliant blue, and of course, there was the house on the corner, whose owner pounced on you, screaming like a banshee, if you dared to pull a single leaf off her newly planted lilacs.

Where we lived anything new was valued. Anything old was a humiliation, tossed out with the trash. Fiesta ware was supplanted by Melmac and Tupperware. Velvet sofas were lined up on the curb on garbage day, replaced by couches that were far more modern, preferably something Danish and uncomfortable. Kitchen appliances were electric, always, and scrubbed so frequently that they never lost their shine. Our bedrooms were boxes set into an L-shape, like an orderly stack of hamster cages. Neatness counted. Originality, however, did not. We had, after all, a good deal more in common than people in the same boat did: We were in the same floor plan.

Even back then, I never believed that all happy families were alike. In fact, I had my doubts that they existed at all. Still, if there was such a thing as a happy family—and I was as hopeful as I dared to be, considering my family had broken apart—I knew exactly where they lived, and the address was not in my neighborhood. It was the old Granville house: 320 Sycamore Street. And every time I rode my bicycle past the chain link fences and newly seeded lawns, going as far as I dared, to the very edges of our development, it was that drafty old house I was headed for.

Each time I watched *It's a Wonderful Life* I was waiting for what I still believe is the most romantic moment in cinema. True love expressed not between two people, but between two people and a house. It is that remarkable instant when George Bailey rushes to the abandoned Granville place and realizes that he has, indeed, come home. Every inch of space in that old house is a testament to hope and faith. Never have there been more beautiful curtains than the checkered cloth tacked over the windows. Never has a fire burned brighter in any fireplace. Walk inside, and you never want to leave. Enter, and everything you ever wished for just might come true.

The architecture of happiness is always learned early. It is, after all, the design of dreams. Personal and specific and very much one's own. Often, it's an attempt to re-create a very real place, known well and loved dearly: Grandmother's house, with its wicker rocking chair and hand-hooked rugs. A beach cottage rented during a summer when the sky was always blue and the pine-planked floor turned a golden color at sunset. An aunt's parlor, where the good china was patterned with roses and the

The architecture of happiness is always learned early. It is, after all, the design of dreams.

continued on page 32

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It's a Wonderful House
continued from page 30

armchairs were so deep your feet never touched the floor.

But for those who have no real address in the past that signifies happiness, the yearning is for something else entirely. What we want is something we didn't experience, a house we've only glimpsed at, from a very great distance.

The house of my dreams may have been built on a Hollywood back lot, but it seemed realer to me than the rooms I actually lived in as a child. For years I could not be convinced that Bedford Falls wasn't on the map. I believed that if I pedaled my bike hard enough, if I really tried, I could manage to be there by nightfall.

And so I became a convert to Architecture According to Capra. The basic creed is a simple one, easy enough for a child to appreciate and understand: The house of a truly happy family starts out as an abandoned shell. Always. It is a place of cobwebs and ghosts, and the rain doesn't just leak through the holes in the roof, it pours buckets. Forlorn and neglected, hidden behind hedges and a rickety white fence, it is such a disaster that not even the people who live right next door appreciate the gorgeous core of this house. They walk on by without a second look. Generations of mice have lived in the pantry. Beams have been destroyed by termites. Windows have been broken by wishing stones thrown from the safety of the sidewalk. Carpenters and plumbers are all very well, but Capra makes one thing perfectly clear: Only love can transform this house. Only love will do.

And this is the reason I have spent my adult life deeply attracted to disasters. Boardinghouses and abandoned cottages, white elephants that real estate agents have been sweet-talked into showing. Places where the roof blows off in a storm and entire communities of squirrels have staked claim to the chimneys. Houses so sad and neglected you could swear they cried on windy nights. Houses abused by an endless stream of roomers, those on the edge of good neighborhoods and those abutting factories where every window has been smashed to bits. Houses so eerie that even the painters refuse to go up to the third floor, fearing they'll stumble into a nest of raccoons or, worse, be waylaid by ghosts.

In all of the houses my husband and I have renovated, I haven't paid much attention to the cobwebs and the holes in the roof. I'm looking for something else: that sense of endless promise, a place we can lay claim to. This is what drew me to our first house, a pre–revolutionary war cabin, with hand-hewn beams and a black caldron hung in the basement. To the Italianate worker's cottage that had only one heated room, in spite of the New England winters. To the boardinghouse, high up on a hill, where the stained-glass panels had been shattered and every bedroom had its own lock and key. And most of all, to our current house, a broad Queen Anne once so dilapidated that people stood on the sidewalk and laughed at the sight.

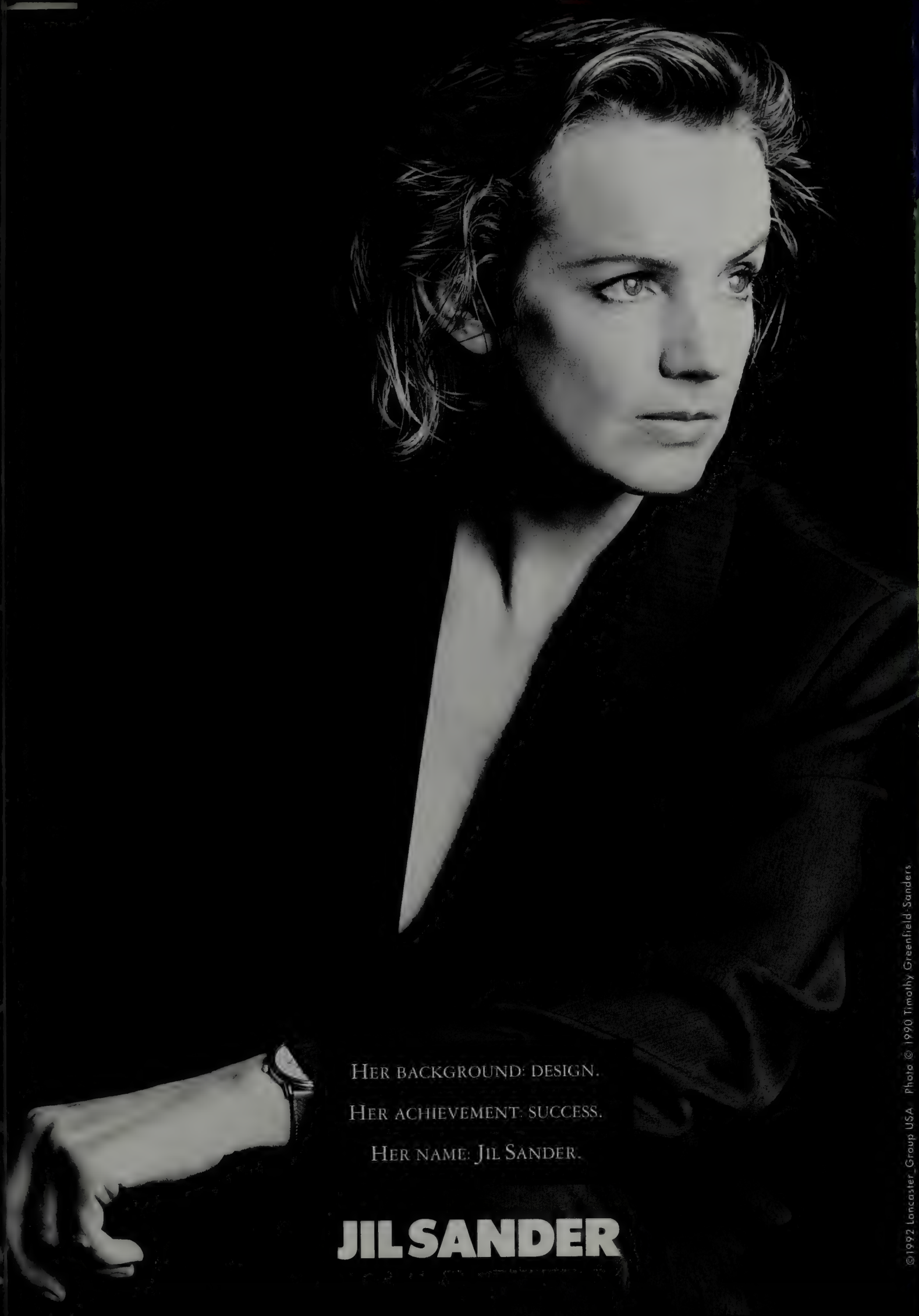
To a child who never felt at home anywhere, there was one street where anything seemed possible.

Lately I've realized that these houses had something else in common that drew me to them. In each and every one a family had broken apart. In each there had been a divorce just before the house had been put on the market. That this happened, again and again, might have been pure coincidence. Certainly we were never told about the previous owners' histories before our purchase. But, to be honest, I knew. I'd seen it all before, in the three-bedroom ranch where I grew up. That was why I had always ridden my bike so far, searching for a house that had come apart and needed to be put together again, bit by bit, transformed by love alone.

When a marriage goes sour, the house is often the first casualty. At first there's simply not time or energy to stop bickering long enough to sweep the porch steps. And later, when the rainwater begins to seep into the wood and the steps need repairing, there's inevitably a standoff: Who will give in first and fix them? Who has enough faith in the future to phone a carpenter? Who even cares? And in the end, when the furniture has all been moved out and the possessions divided, when the real estate agent unlocks the door to let you inside, it doesn't matter how long the house has been vacant. Clearly, no one has lived there for a very long time.

To a child who never felt at home anywhere, there was one street where anything seemed possible. For when George Bailey walks through the door of 320 Sycamore, even at his darkest hour, anyone can immediately see what it takes an angel to point out to him: Here is a house abundant with life. Busy and hectic and disorganized, but so homey and warm that every object seems illuminated by love, from the newel post that comes off in your hand to the framed butterflies on the wall to the upright piano that is never in tune.

This sense that you are really, truly home cannot be drawn up like a blueprint. It never depends on how many hollyhocks are planted beside the garden gate. It doesn't even matter if the front door leads to a three-bedroom ranch exactly like every other on the block or a Victorian high up on a hill. As it turns out, the address I'd been looking for all along was far easier to find than I ever would have imagined. It's any house where the children sleep peacefully in their beds on winter nights, dreaming beneath warm quilts. It's any address where you realize—perhaps at long last—your own good fortune. □


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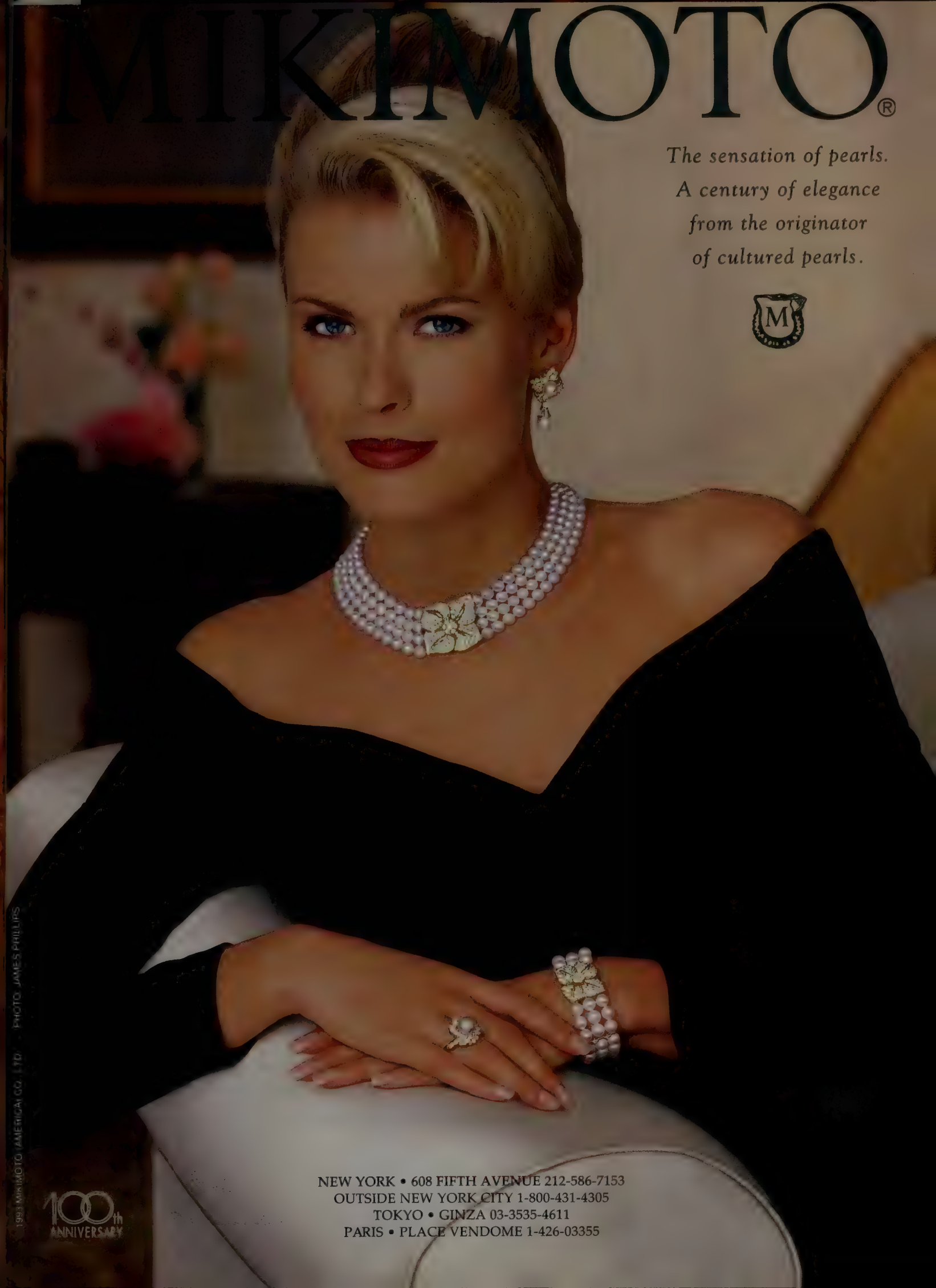
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Introducing New Forms to Seaside, Florida

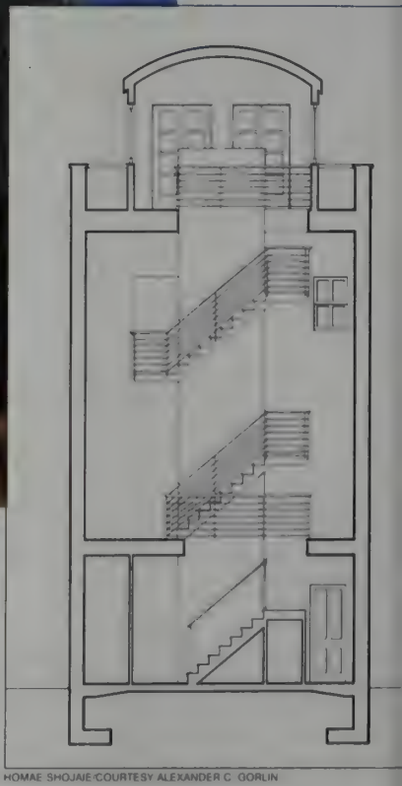
By Suzanne Stephens



PHOTOGRAPHY: STEVEN BROOKE

"Seaside has more variety, more of an urban sensibility, today than it did in the beginning," says architect Alexander Gorlin (above), who designed a town house in the Florida resort community as a retreat for a Mississippi family. "It was Victorian and cute in the early stages; it's grown up now."





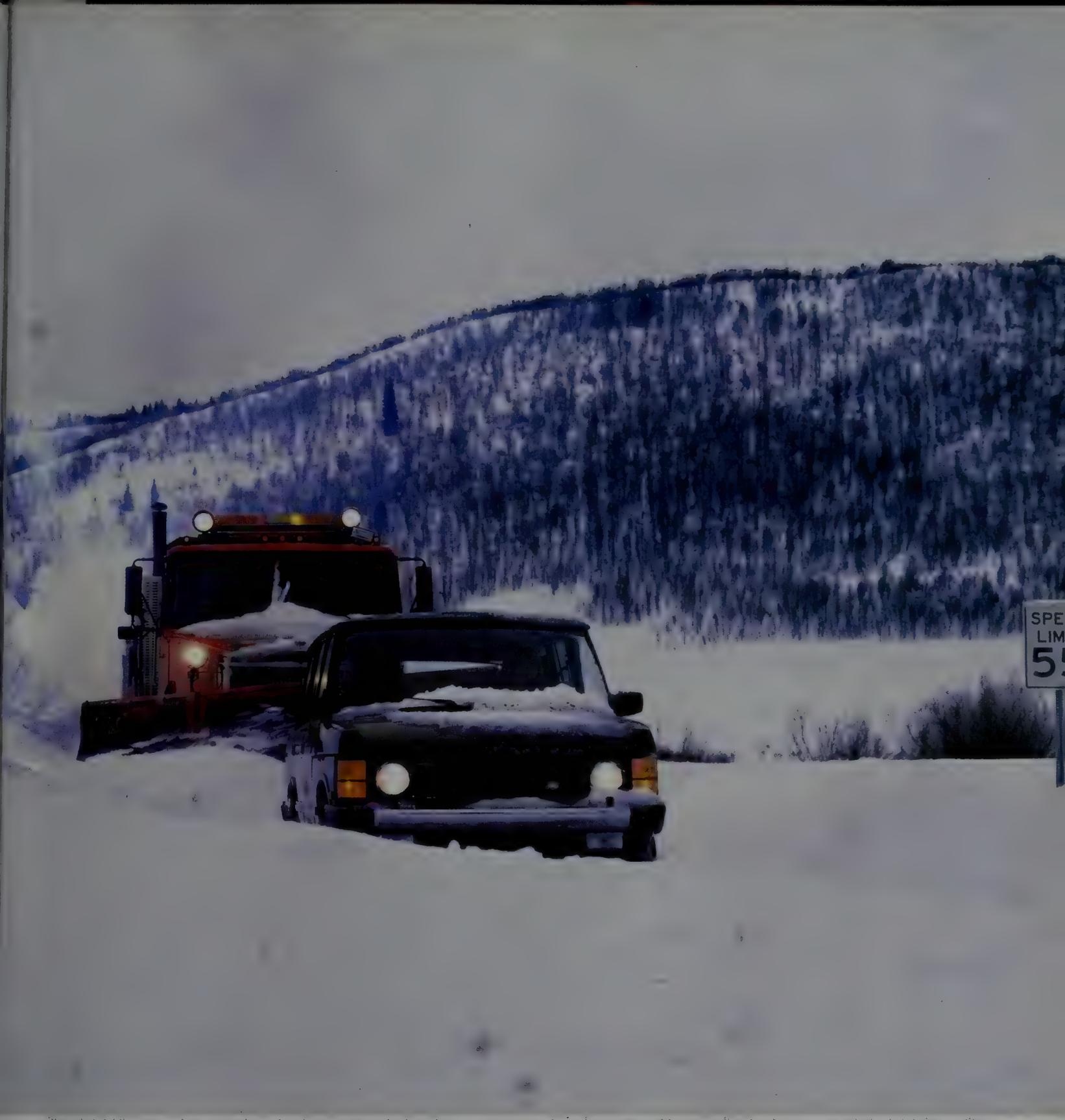
HOMAE SHOJAIE/COURTESY ALEXANDER C. GORLIN

ABOVE: The stucco-on-concrete-block town house faces the plaza, Ruskin Place. "Seaside's plan is Italianate in nature, so the house's Neoclassical, monumentally scaled, piazza-friendly façade is appropriate," says Gorlin. The galvanized-steel cornice "brings the design into the twentieth century." RIGHT: A section shows the three levels capped by a barrel-vaulted belvedere.

TOWN HOUSES MAY SOUND rather citified for Seaside, Florida, the twelve-year-old resort community on the Gulf Coast renowned for its clapboard cottages topped with gabled roofs and girded with porches. Yet over a dozen town houses, grouped around an open green called Ruskin Place, have recently been built at Seaside. A Jackson, Mississippi, couple, the owners of one such structure designed by architect Alexander Gorlin, had been lured to Seaside by its vernacular small-town character. There, straight streets are bordered by picket fences, while pale-toned cottages and bungalows are compactly arranged on slender lots within walking distance of the town center and the beach. "It's corny to say this," the wife explains, "but it reminded us of childhood vacations on the Gulf, when there were

"I was drawn to the notion that the town houses could provide a slightly more monumental quality to Seaside."

continued on page 40



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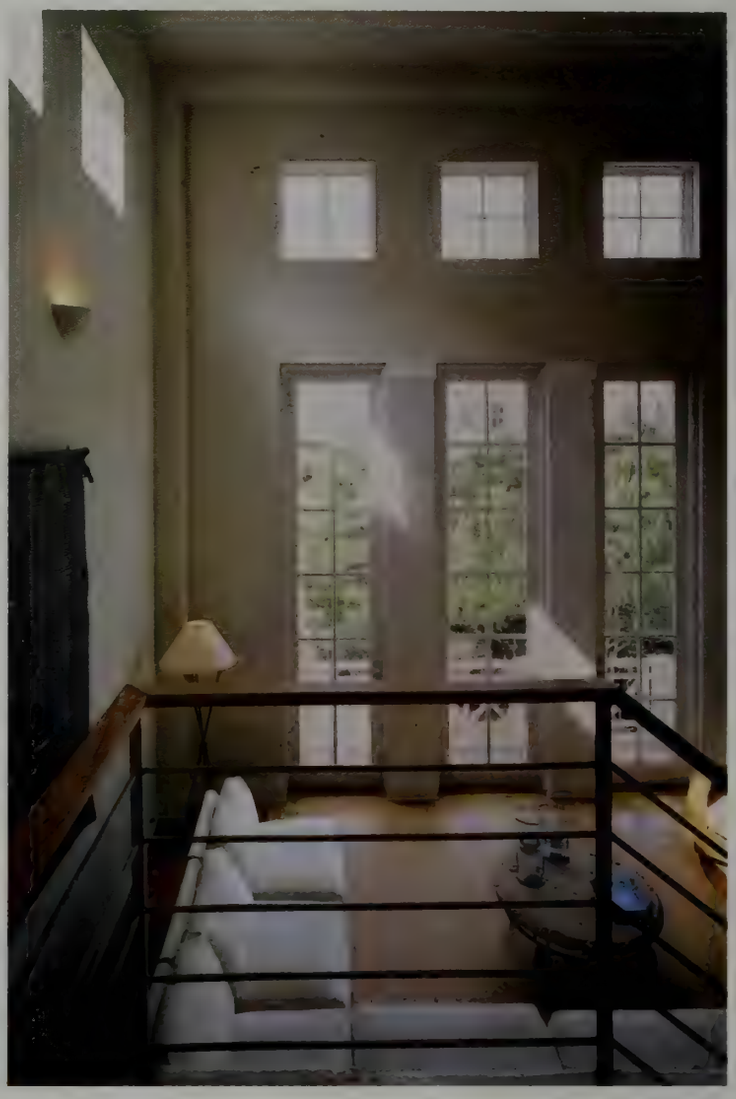
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Introducing New Forms to Seaside, Florida
continued from page 38





"The interior conveys a sense of both space and intimacy," Gorlin says. ABOVE LEFT: An open stair wraps around the pier ("the core of the house") in the double-height living room. "It's Corbusian in effect," notes Gorlin. "A grand architectural promenade, with warm oak substituted for brutal concrete." ABOVE RIGHT: The 13-foot-high French doors and the wood pilasters that divide them "lead the eye up to the more human-scale clerestory windows." The low table and standing lamp are John Imbragulio designs. The wall hanging is by weaver Sam Kasten.

no condos, no motels. You just rented beach houses. It was so beautiful."

Before building their own vacation house at Seaside, the couple did some intensive research. "We rented several different places," says the wife. "So we knew what we wanted. We both loved the idea of the town house and of living in a small community within Seaside."

The town houses will eventually number twenty in all, enough to form a visible component of Seaside. They were purposely included by the planners, architects Andres Duany and Elizabeth Plater-Zyberk, and developer Robert Davis, because of the conviction that too many cottages with gabled roofs and front porches would become stultifying. The tall silhouettes clustered around a rectangular green are reminiscent of centuries-old predecessors in Paris and Rome. In accordance with their traditional urban roles, the buildings are allowed multiple functions: The owners could, if they wanted, devote the first floors to galleries or artisans' shops, akin to the Venetian palazzi that John Ruskin extolled in his writings in the nineteenth century.

In this case, the clients preferred to keep the house completely residential. Like those of the historic town houses, the main living spaces occupy the second floor, or the piano nobile, while the first floor has been turned over to bedrooms for the two children. "Now they can walk directly from the beach to their rooms," the wife says. The couple sought out Gorlin, a New York architect whose work they had seen, and who, they had read, was involved in the design of Seaside's town center. Gorlin, whose own Seaside town house is currently under construction, has earned a reputation for blending modernist and classical elements in his houses. "I was drawn to the notion that the town houses could provide a slightly more monumental quality to Seaside,

continued on page 46


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continued from page 40

so you don't just have the picturesque cottages," he says. "Town houses that open onto a square or green make a more public gesture than the other type of house."

The four-story house sits on what seems to be an extraordinarily narrow lot: twenty-one feet wide and eighty feet deep. Its overall shape conforms to Seaside's urban code, which requires that the buildings facing Ruskin Place not exceed a height of thirty-six feet beyond the cornice line. Additional construction above is permitted, such as the barrel-vaulted room Gorlin designed for the roof, but only if it is stepped back ten feet from the street façade. The code also requires the houses to step down from one floor to another at the rear, in order to break down the monolithic quality inherent in such vertical structures.

The stucco exterior of the sandy-colored residence recalls buildings of the early twentieth century, when architects began simplifying traditional forms with the new modernist emphasis on planar surfaces and minimal ornament. The tall French doors on the second floor, the Roman-style balcony railing, the pilasters between the doors, the small panes of glass and wood trim around the doors and square windows—all offer evidence of a classical predisposition. Yet the flatness of the wall surface, the distilled features of the moldings and the shallowness of the pilasters suggest they have gone through a modernist filter. Even the cornice, a basic ingredient of classical architecture, has been given a contemporary twist with its mechanistic angularity and cool sheen of galvanized steel.

Inside the house, the spaces open up dramatically. Gorlin saw the opportunity to expand the interior by





The denouement of the architectural procession comes when one arrives at the roof level.

TOP: The third-floor cedar deck off the master bedroom "mediates the space between the houses, providing a layer of privacy," says Gorlin. ABOVE: Facing southeast to the Gulf of Mexico, the roof terrace serves as an observation platform for the "picturesque jumble of gabled tin roofs that characterizes most of Seaside," says Gorlin of the setting. "It's like a medieval town, with towers poking above the horizon, screaming for a view."

continued on page 50



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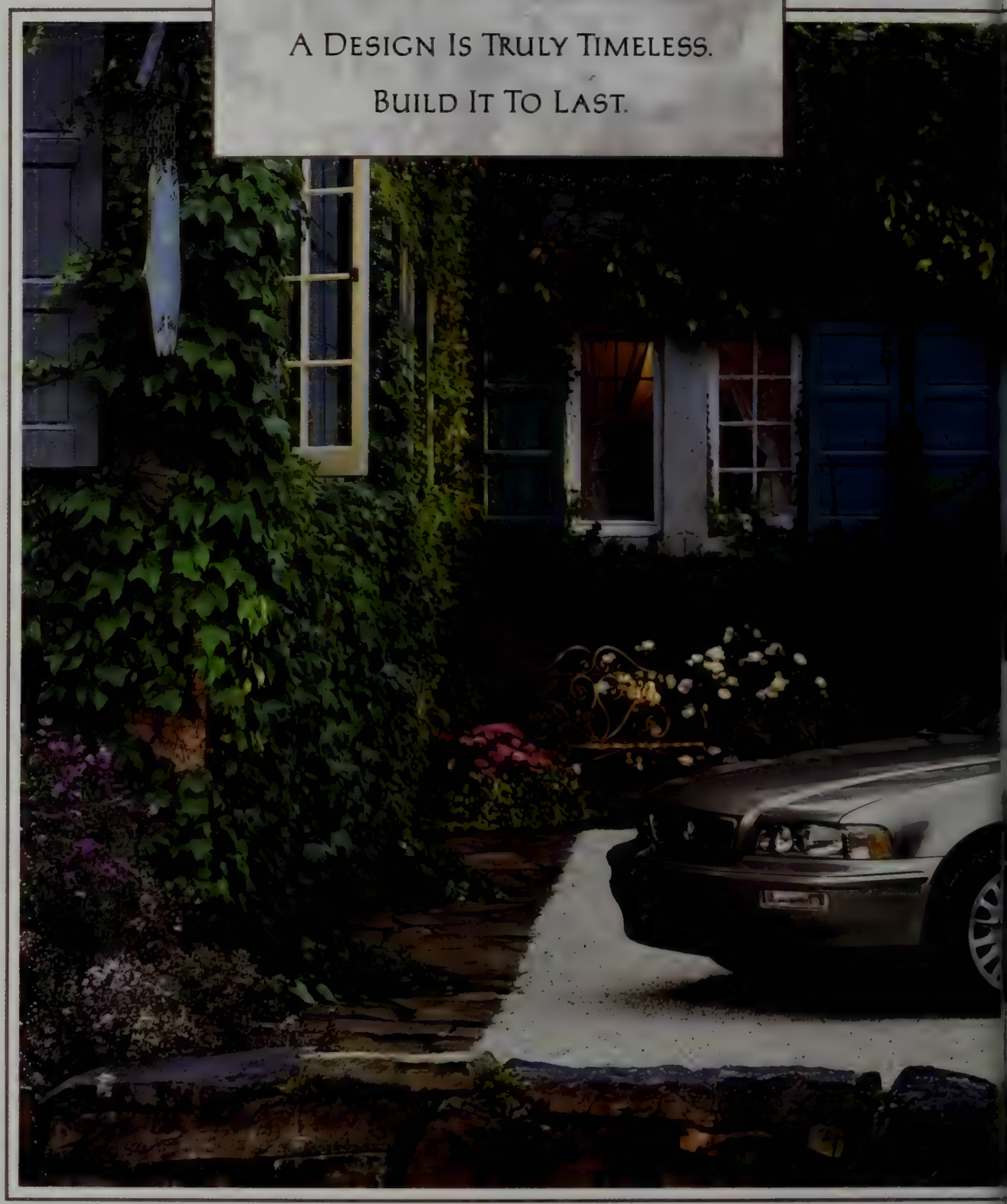
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Alexander C. Gorlin
continued from page 46

making the living room, located on the second floor, two stories high and by designing an open stair that thrusts up through the center of the house. "We wanted it to be loftlike," the wife says. Gorlin adds, "While it's completely open and informal, this arrangement gives it a homey grandeur."

The continuous white surfaces and the open stair with its balustrade of metal rods that wraps around a central pier impart the aura of an ocean liner, like so many 1920s International Style houses. Gorlin readily admits he owes a debt to Le Corbusier's Maison Citrohan of 1922, whose double-height living room and single-story dining and kitchen areas with bedrooms above is approximated in the town house.

Following Le Corbusier's example, Gorlin created an orchestrated architectural experience. "Upon entering the house from Ruskin Place, you're meant to feel as if you were in a relatively dark and low hall," he says. "But as you ascend the stair you gradually become aware of space and light. As you wind around the stair, interior vistas constantly unfold before you." The denouement of this architectural procession comes when one arrives at the roof level: In the belvedere, a small room with a barrel-vaulted ceiling, one's gaze is directed out through the windows and French doors opening onto the deck to the panoptic array of houses and glimmering ocean beyond. The belvedere has become the home office for the couple, who have separate business interests. "My husband loves living and working here so much, he keeps talking about moving down to Seaside for good," the wife reports.

During this project, the architect and his clients discovered that their architectural inclinations were closely aligned. As the wife observes, "This was the first time we'd worked with an architect, and Alex was great. I could give him an off-the-wall idea and he would never say, 'That's awful'—he would just come back with his solution." □


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Deck the Halls with Microchips and Megahertz

By Nicholas von Hoffman

IF CHRISTMAS IS OLD SILVER and gleaming wood, snow, song and objects lovingly made, then microchips and megahertz and mass production are what the spirit of the holiday is not. But laser beams have been playing carols on compact discs and little electronic chips have been giving voices to dolls and stuffed animals for years now. It may not be Dickensian, but the modern American holiday season is electronic.

It may not be Dickensian, but the modern American holiday season is electronic.

If it's hard for Santa to get down the chimney this year, the cause may lie with the new generation of extralarge television sets. Perfected and brought to market within the last two or three years, they're not big-screen versions of past models. These sets, with screens forty to one hundred and twenty inches in diameter, are capable of giving you a better picture than the old-fashioned TV because they are rear-projection. The viewer does not look directly at a picture in a tube but at a projection of a picture thrown from inside the set onto a screen. (There are also front-projection television systems that, like movie projectors, throw the image forward, across a room. Front-projection TV will get a full airing in a future column about custom-installed home theater.)



ABOVE: A 45-inch-screen tabletop version of big-screen television by Mitsubishi can also perch on a bookshelf.

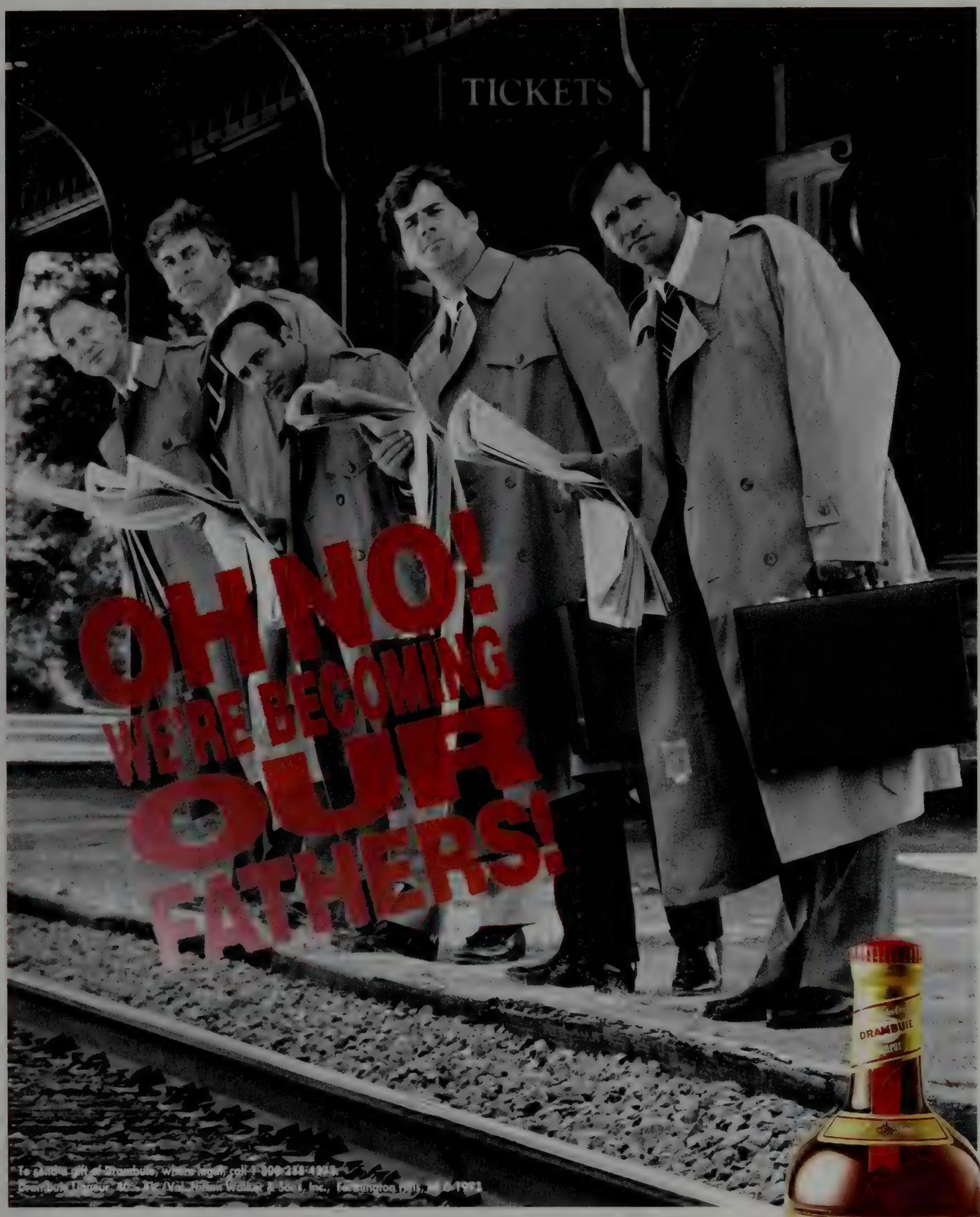


ILLUSTRATIONS GWYN STRAMLER

ABOVE: Recoton's new wireless speaker system banishes the snarled-wire syndrome with a transmitter whose radio signal allows speakers a range of about 200 feet.

These are big pieces of furniture, running four to five feet high and almost as wide. Mitsubishi does

continued on page 58



One day, you're on one side of the generation gap. Inevitably, the next day, you wake up and you find yourself on the other. No need to fret – instead, celebrate your passage to adulthood with a toast of Drambuie.

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Deck the Halls with Microchips and Megahertz
continued from page 54

make a forty-five-inch-diameter tabletop rear-projection set (the VS-4571) for $3,300, but nearly everything else is a freestanding piece demanding considerable wall space unless you're willing to put up with a scrunched and crowded look.

When rear-projection TV first hit the market the pictures were often fuzzy, anemic in color and markedly distorted when viewed from a side angle. No more. Now the picture is vivid and sharp, though when you go into a store to look at rear-projection sets, make sure that your eyes are level with the screen. If you stand looking down, the picture will appear watery and drained of color. (Even without the extra speakers needed to complete a home theater setup, the sound on these new sets is far superior to the reedy noises coming out of TV sets only a few years ago.)



Negative sound waves from NoiseBuster's headphones allow horns or sirens to be heard but fight the daily disquiet of airplane engines, trucks and lawn mowers.

Big-screen rear projection is not cheap. Mitsubishi has a Big Bertha (the VS-7071) with a seventy-inch screen at a large-bore suggested retail price of $6,400. This enormous set, almost five feet wide, protrudes less than two and a half feet into the room.

Sony's biggest (the XP-61BR28), not rear-projection but with a sixty-one-inch screen, is about as narrow and has a suggested price of $5,000. It is housed in a *faux*–Bordeaux Manzanita wood cabinet, whose looks the company is proud of. The list price of RCA's largest set (the P60153EB) is $3,200, so you can see that the range of prices and features is wide indeed.

This isn't the high-definition TV they keep telling us about. You will continue to get the same old inferior signal coming through air or cable, and there are limits to what any TV set can do to improve that. So on her good days Connie Chung may look bigger and brighter, but the little smile lines, if any, will not be visible. The startling change in quality usually comes when you watch laser-disc movies. Not only is the image far better, but you will see the whole picture as it was originally shown in wide-screen movie theater presentation and not in the narrow, cut-down version of a videotape on a conventional square TV set. As they like to say in electro-world, the hardware is ahead of the software here, meaning the new system is wonderful but the number of laser-disc movies available to play on it is still limited, and many video stores do not rent them.

One new piece of equipment deserves another. To see a movie in this medium, you'll also have to buy a laser-disc player, similar to a VCR. Buy it now or buy it later, but buy it you will, because it is the coming thing. There is no end of models and brands to choose from. For instance, RCA offers one (the LDR600) that will also play your CDs and do a number of other things like remember your favorite romantic songs—but it won't pour the wine. The suggested price is about $750 (but even Kris Kringle knows that you never pay list with electronics).

Moving away from adult toys, down at the other end of the price scale are the electronic toys offered by Texas Instruments. They come in the garish plastic colors of down-market mass production, but they're for small children who are drawn to chromatic excess. The Talking Master Mouse Computer will make a young one familiar with these machines in a world where the ability to operate them is becoming even more important than being able to

Alas, it doesn't screen out the human voice, therefore offering scant protection against bores.

continued on page 62

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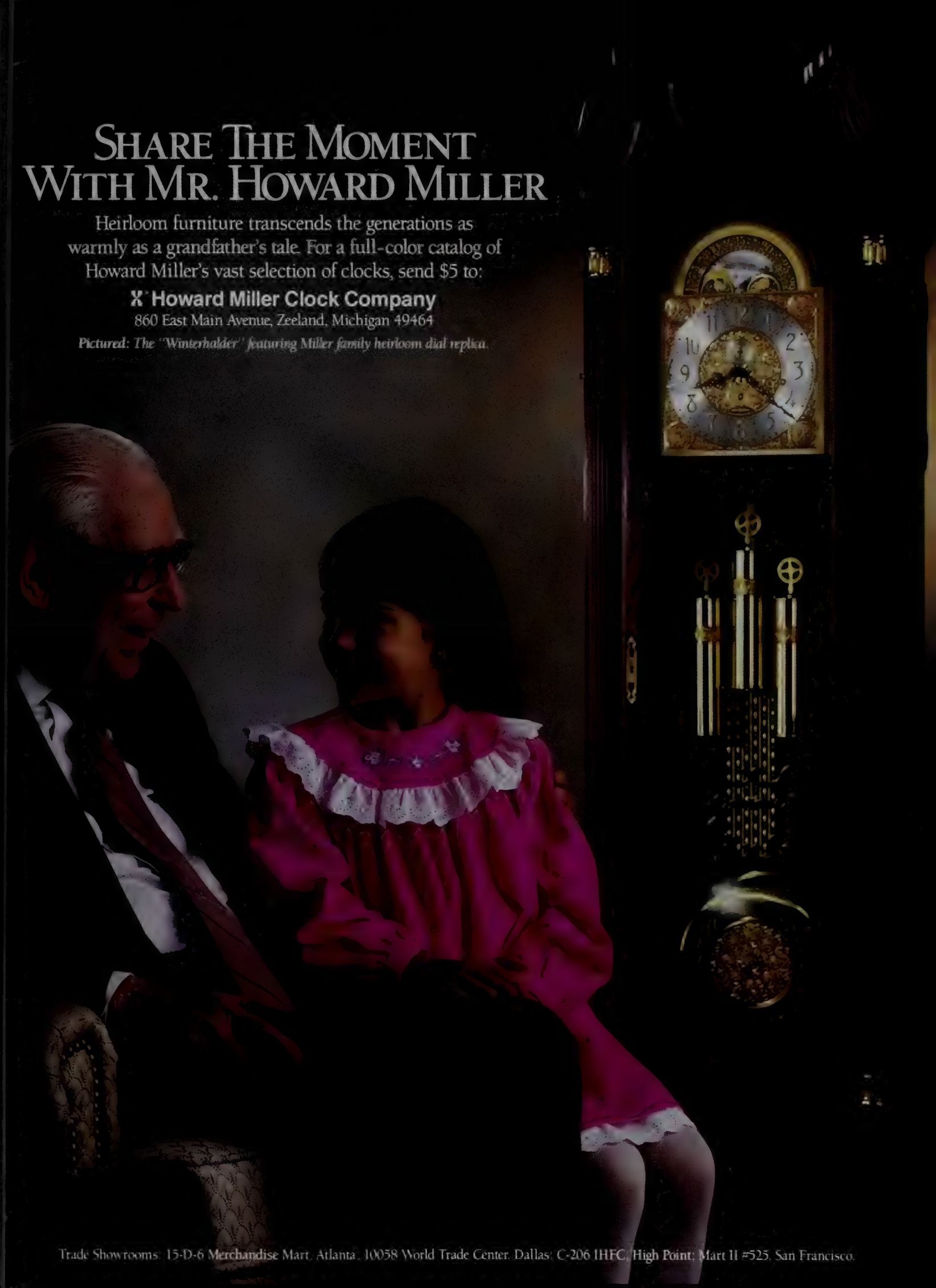
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continued from page 58

The geo-locator doesn't quite say, "Turn right, stupid!" but it comes pretty close.

drive a car. The mouse in question is of the non-Mickey variety and will introduce a little girl or boy to the ubiquitous electronic rodents that come with grown-up computers. The Talking Master Mouse Computer lists at $60.

In addition to non–Mickey Mouse toys, Texas Instruments has two genuine, happy-faced Mickey Mouse hand calculators in the under-$25 range for young children and older CEO-type adults smitten with lust for Mickey Mouse objects. For the high school student in the family, the company's pocket-size, more serious-looking calculators begin at around $7 and go up to one (the TI-82) for $120 that displays graphs on a screen. For a few dollars more you can give the math major or engineer on your list a yet more powerful machine (the TI-85), but more is not necessarily better—a beginner may only find it confusing and discouraging.

The skill level needed to enjoy Recoton's new wireless stereo speaker system is virtually nil. Plug it in where the directions tell you, turn it on, and sweet music will be yours. No more snarls of ugly wires coming out of your amplifier and giving the room the look of a radio repair shop.

The system is simplicity itself. You plug what is, in fact, a small transmitter into the back of your amplifier or tuner and put Recoton's speakers wherever you want them within one hundred and fifty or two hundred feet. They don't have to be in the same room as the rest of your stereo; they don't even have to be on the same floor. Wireless headsets for television have been around for years, but they are line-of-sight systems that won't work if anything gets between them and the set. The little Recoton transmitter, only a couple of inches high, sends its harmless radio signal through walls, floors, ceilings or people. It will not interfere with your cordless telephone or bother your neighbors or be bothered by your computer. The basic speaker system sells for $250. The company is so confident of its wireless technology that for three months after purchase you can get a full refund, whatever the cause of your dissatisfaction.

Recoton's system is available for television with headsets as well as speakers. Such innovations are usually brought out at the high end of the market so that as the product gains acceptance, the price is cut. Recoton did it the other way around, hitting the mass market first, but it is licensing the technology to high-end manufacturers. Their very high-fidelity speakers will be on the market soon and will work with Recoton equipment so you can buy now and ratchet up speaker quality later. In the meantime, the Recoton speakers should satisfy those willing to settle for merely good quality.

The future of wireless sound is assured, but there are other holiday items that may or may not establish a place for themselves. One of the more intriguing is a device called NoiseBuster. Though it looks like a Walkman, its purpose is not to make noise but to deaden it by creating negative sound waves that cancel the positive ones coming from trucks, propeller-driven airplane engines, lawn mowers and even vacuum cleaners. I tried it out in the middle of Manhattan and on a New York subway train, and it definitely makes for a world where the trucks and trains are subdued. NoiseBuster doesn't block out high-pitched sounds like car horns and sirens, so



Sony's Global Positioning System locks on to satellites to help the perplexed navigator or hiker stay the course.

continued on page 67

The McCooeys



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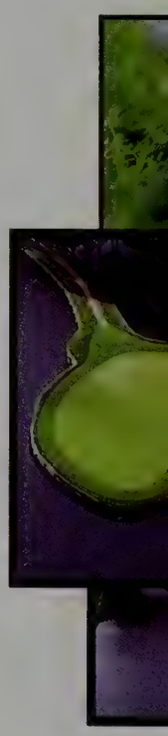
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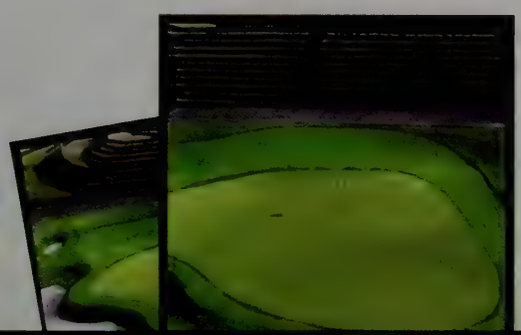
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Deck the Halls with Microchips and Megahertz
continued from page 62

you will not be taken unawares by an ambulance or a beer truck. Alas, it doesn't screen out the human voice, therefore offering scant protection against loud bosses, bores and irritating persons.

This is a new technology, and NoiseBuster is its first nonindustrial consumer application, so be prepared for bugs. The device costs $150 and is to be had only through Noise Cancellation Technologies of Stamford, Connecticut, at 800/228-3141.

A surer bet but a more expensive one for the sailor, pilot or wilderness hiker is the new geo-locator. A number of companies make these instruments that lock on to satellites and show you exactly where you are. The Sony version (the IPS-760), at $1,600, will display your location in degrees or show it to you on regional electronic charts, each of which costs about $100. A great way to guide the perplexed navigator into safety and snug harbor, the geo-locator can tell you when you are off course, midvoyage, and how to correct that little deficiency. It doesn't quite say, "Turn right, stupid!" but for people who know how to read charts it comes pretty close.

For a lower price, the minidisc recording system, which may supplant the audiocassette, is engineered just as impressively. Minidiscs are somewhat like small CDs on which you can record music from radio or tape cassettes, with the same advantages that big CDs have over tape cassettes. In addition to the superior sound quality of digital recording, minidiscs don't wear out, snag or jam the way tape does, and you can go directly to any song on the disc with a press of the button. You may get stationary or portable versions from a host of brand names, including Aiwa, Sanyo, Sharp and Sony. The price, depending on how many bells and whistles the system comes with, is between $550 and $1,000.

Though a minidisc recorder/player will delight a music-loving teenager this season, you are once again faced with the fact that in electro-world, new systems seldom tolerate old ones, so be prepared to throw out and start over. If said youth has a huge collection of tape cassettes, they won't work on the new system, and transcribing them onto minidiscs could be costly. The blanks are a good deal more expensive than tape—about $14 versus $2.

Panasonic (the RQ-DP7) and Technics (the RS-DC10) are selling a digital tape-recording instrument that will play the old audiotapes (suggested prices: $1,000 and $550, respectively), but with these you won't get the random access, durability and superior sound of the minidisc's CD-type system.

A different sort of gift but as useful for the right person is TImeRunner (about $165), for the aggressive businessperson who likes Day Runner's fat leather organizers in which are stored calendars, contacts, meetings, reminders, addresses and stunning ideas. This one also includes a Texas Instruments electronic personal organizer, and should appeal to compulsively precise personalities who will take the trouble to type in names, phone numbers and dates. It helps to have the little fingers of a capuchin monkey for the tiny keys, but with practice, even a large male galoot can do it. Like so many other things electronic, it comes, as Henry Ford once said of his automobiles, in any color as long as it's black.

Speaking of black, there is one lump of coal in Santa's satchel: interactive video. The topic is hot, and there are interactive video systems out there for sale (like Panasonic's 3DO, model FZ-1), but there is no industrywide standard for these machines, so you may buy a set for which there are almost no games, entertainments or other forms of software. Interactive technology has been perfected, but the electronics industry has yet to decide whose system everybody is going to use, and until it does, there's no telling which one to buy. □

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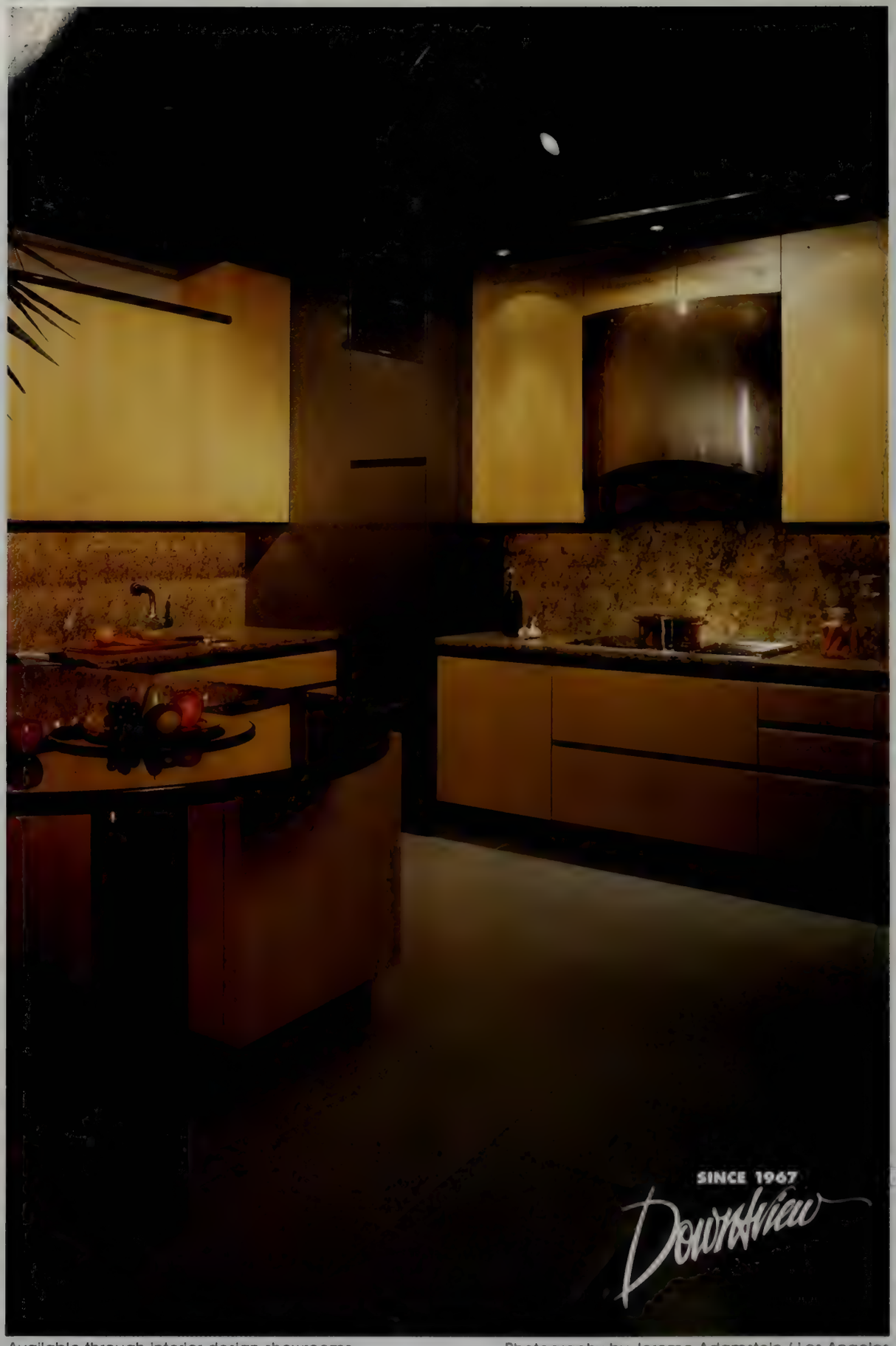
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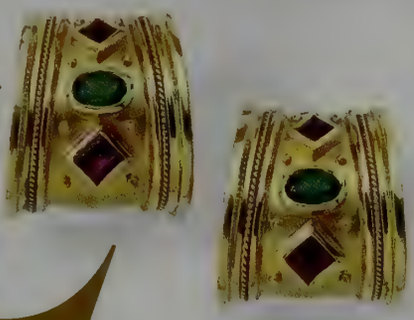
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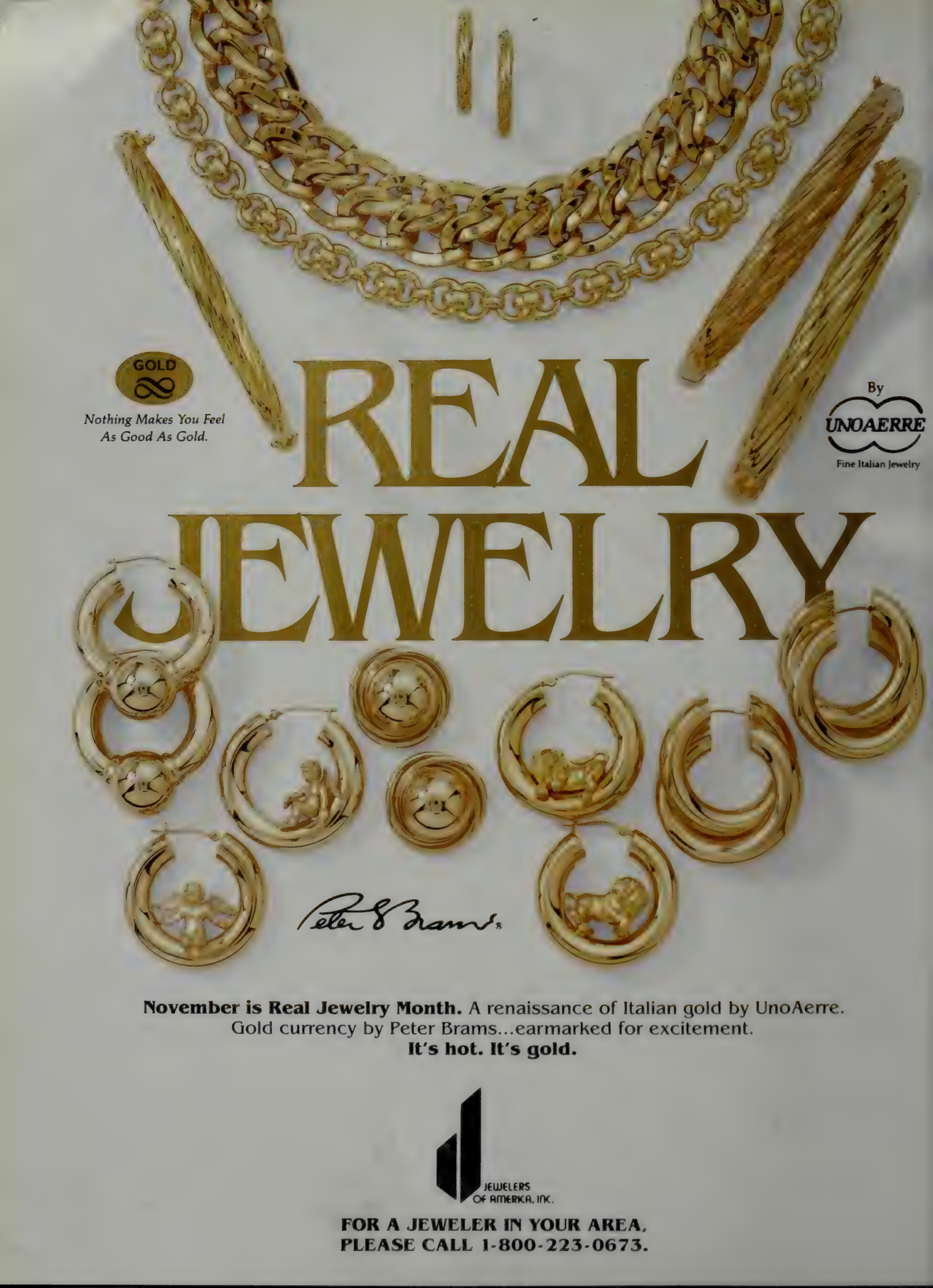
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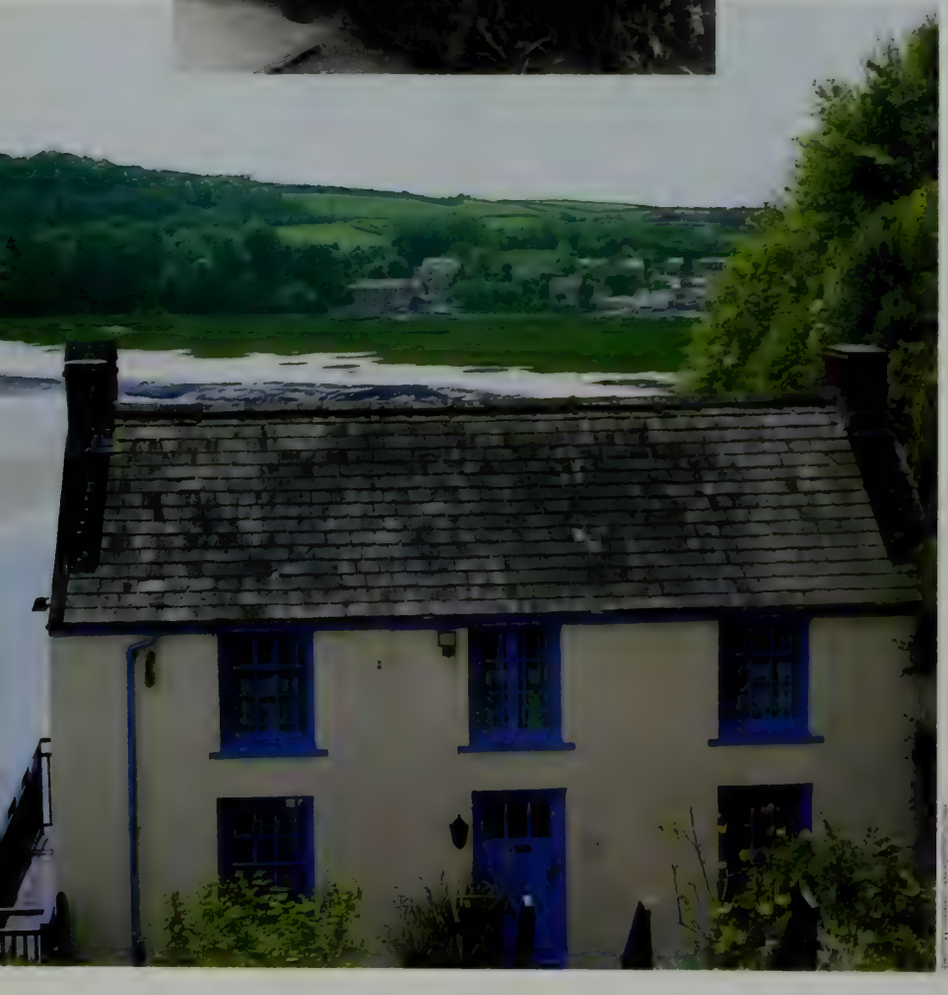
By Nicholas Fox Weber



JOHN IDRIS JONES

WHEN POET DYLAN THOMAS wasn't transfixing large audiences with his mellifluous voice, he found his refuge and inspiration in a rough and simple dwelling on the outskirts of a tiny Welsh fishing village. In London he made his BBC broadcasts that kept the British public clustered around their wirelesses; all over America he drew groupies to his readings, where they would flock both to see and hear him recite his intoxicating poetry and to try to glimpse the latest of his drunken escapades. But in the last years of his life he would often retire to a house that feels like a small boat moored at the water's edge.

The fittings inside were for the most part simple and direct—here or there a soft cushion or a piece of flowered porcelain—but generally the house supplied only rudimentary accommodations to life's everyday needs. Still, the windows opened to the brilliant light of the estuary just outside, and on the catwalk Thomas could breathe in the salty air. The Boat House, in Laugharne, on the south coast of Wales, is where one of the greatest poets of our century produced much of his best-known work.



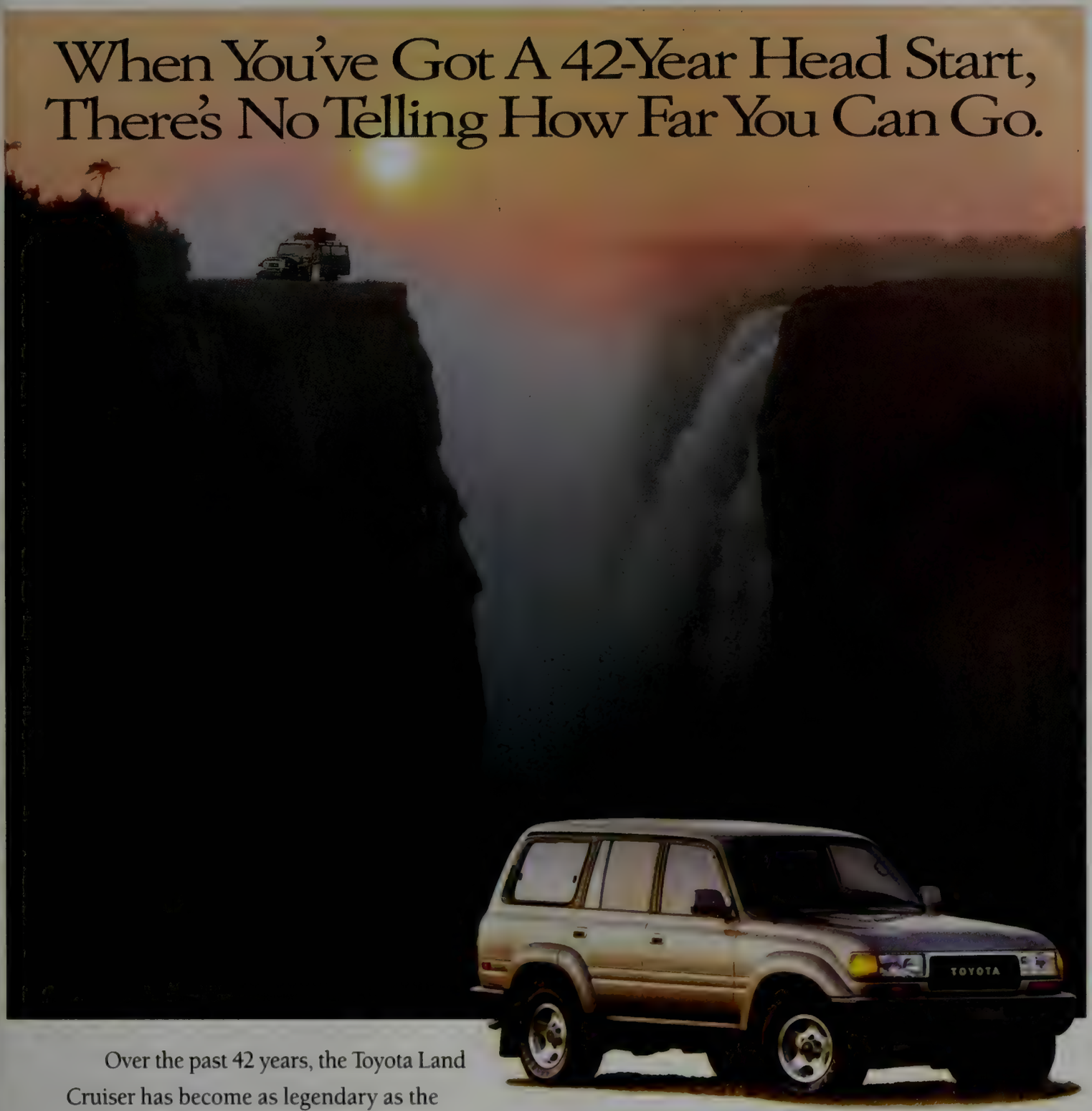
BELOW: Photographs of the poet, his wife, Caitlin Macnamara, and their three children are displayed in the parlor. Thomas was forever plagued by financial worries, but he entertained friends often, at home and in local pubs. But for writing, which he did in the afternoon, he sought solitude—working in a shed nearby.



From 1949 until his death in 1953, Welsh-born poet Dylan Thomas lived in a secluded residence in Laugharne, a coastal village in South Wales. TOP: Thomas reading in his garden overlooking the Tâf Estuary. ABOVE: He lived in two other houses in Laugharne before moving to the Boat House, which was bought for him by his patron Margaret Taylor. The renovated house is today a museum.

continued on page 72

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The Poet's Boat House in Wales
continued from page 70



ABOVE: Thomas adorned his writing shed—his "water and tree room on the cliff"—with portraits of D. H. Lawrence, Walt Whitman, Yeats and Thomas Hardy. Set about 100 yards from the house, the converted garage has been re-created as it was in the poet's day.

Thomas's was a life known for tragedy, but at the Boat House one feels its power and nobility as well.

In the village of Laugharne—pronounced "larn"—Thomas once claimed "to be able to call several of the inhabitants, and a few of the herons, by their Christian names." He was fascinated with herons, and at the Boat House he penned the poetry in which he referred to these "tilting whispering" birds, "ankling the scaly / Lowlands of the waves" while making "all the music." There were, of course, the "gulled" birds as well, splendid "in a whack of wind," and "the elegiac fisherbird . . . in the pebbly dab-filled shallow." At the Boat House today, descendants of those same creatures live on in their rugged habitat, conjuring up the poet who transformed their sight and sound into such vivid words. Thomas's was a life known for tragedy—debauchery, uncertainty, an early and surprising death—but at the Boat House one feels its power and nobility as well.



ABOVE: Thomas worked productively at the Boat House, writing stories, seven of his major poems and much of his play *Under Milk Wood* there. His concentration was remarkable; it is said he wrote 120 drafts of the poem "Fern Hill" before he deemed it complete.

Dylan Marlais Thomas was born in 1914 in Swansea, a large seaport city in South Wales. The name that to most sounds like "dillon" was and is pronounced "dull-in"; in this land where Welsh is still widely spoken and where English has a uniquely singsong tone, the locals may correct you, admonishing you to be true to the cadences so dear to the poet.

By the time Thomas was nineteen his poems were published regularly. His success was soon accompanied by the fury and scandal that would shadow it forever after. In 1934, when his poem "Light breaks where no sun shines" appeared in the *Listener*, a magazine owned by the BBC, readers objected strenuously to the phrase "a candle in the thighs." It was, in fact, just one of its many thinly disguised sexual references. But the uproar did him no damage. That same year, Thomas's first book of poems was published. He also made his initial visit to Laugharne for Whitsun in May of 1934.

Two years later Thomas met Caitlin Macnamara, his future wife. Shortly thereafter, in the summer of 1936, he returned to Laugharne because he heard she was there. At the time Macnamara was staying in Laugharne Castle, the grandest residence in town, with the artist Augustus John, who was painting her portrait. After a pub crawl one night, John was so enraged by the young poet's apparent interest in Macnamara that he knocked Thomas to the ground. Thomas, however, was undaunted; in

continued on page 74



PORTAL LUGGAGE
Las Vegas/Beverly Hills

The Poet's Boat House in Wales
continued from page 72

July of the following year he bought two imitation-silver wedding rings in Penzance, and they were married in the registrar's office there.

In 1938 the couple moved to Laugharne. The small working-class town, whose principal industry was the harvesting of cockles, suited them in its beauty and its remoteness. There was a simple main street of eighteenth-century buildings with pubs, a hotel and a few shops. The Thomases rented a fisherman's cottage and later moved to a house called Sea View.

From that point on they traveled a great deal, but they returned periodically to Laugharne, even after they had given up Sea View because they could no longer afford to keep it. During the war the couple were in and out of London and moved from place to place. The poet was published extensively in Great Britain and the United States, and his voice became a regular feature on BBC radio. In 1948 Margaret Taylor, wife of the Oxford historian A. J. P. Taylor, purchased the Boat House for him. Mrs. Taylor believed in Thomas's genius so completely that she sold property in order to come up with the twenty-five hundred pounds needed—even though her husband wrote the young poet to say that her degree of devotion was destroying their marriage. Whatever the sacrifice, Margaret Taylor also arranged for water and electricity to be hooked up to the Boat House. Thomas wrote her his profuse thanks, calling the house "a fresh beginning"



ABOVE: The path from the Boat House to Laugharne winds along the cliff above the coast; in 1963 it was named Dylan's Walk. In the distance rises Sir John's Hill, which appears in *Under Milk Wood*.

BELOW: Laugharne, which Thomas once described as "this timeless, mild, beguiling island of a town," inspired *Under Milk Wood*, his account of life in a Welsh village. A clock tower crowns the town hall.





"I can never do justice . . . to the miles and miles and miles of mud and grey sand, to the un-nerving silence of the fisherwomen, & the mean-souled cries of the gulls & the herons," wrote Thomas of Laugharne. LEFT: The view south from the path to the Boat House.

continued on page 78

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The Poet's Boat House in Wales
continued from page 74

and telling her, "You have given me a life." The poet, who had admired and wanted the structure ever since his childhood, when he used to take a ferry that docked nearby, moved there in 1949, with Caitlin expecting their third child.

The house had originally been used for boat building and repairs. Tucked into a sandstone cliff at the edge of the Tâf Estuary, it was built early in the nineteenth century, although the precise date is uncertain. It is reached by a flight of steps leading down the side of the cliff. The Boat House had gone through several incarnations—as a private residence in the 1850s, then as a house for two fishermen and their families, and, at the start of this century, as a modest holiday cottage. By the time Dylan and Caitlin Thomas moved in, its rooms were much as they are today. A small parlor occupies the main floor; the kitchen and dining room, or tea room, are on the floor below, where boats were once repaired; and several modest bedrooms, now used as exhibition space, are on the top floor.

The architecture was simple: thick, whitewashed walls, wood trim for the windows, and a plain wood entrance door. The woodwork is now painted a powder blue on the exterior and a deep red inside. The furniture that Dylan and Caitlin put on the old, bare floorboards was comfortable—a Welsh dresser displaying Staffordshire porcelain in the tea room, and most likely armchairs covered with worn velvet and faded antimacassars and a Victorian sofa in the parlor.

Now that the Boat House is open as a heritage center and serves as a pilgrimage for Dylan Thomas's many fans, the top floor features display cabinets and a video about the poet. But some of the other rooms still offer a sense of how things were during Thomas's lifetime. From the windows in the parlor one can see the wide bay, the distant hills near Swansea, the fields on the other side of the estuary, miles of sandy stretches and, closer by, the profile of the town of Laugharne. The kitchen provides such basic domestic comforts as a ceramic sink (the one Dylan and Caitlin used) where cold water runs from the tap. Elsewhere, an old telephone and radio represent links to the world beyond.

For Thomas, the Boat House was a true retreat. Except for the rare sounds of sailors getting into their boats or villagers collecting cockles, there is nothing but the screaming of gulls or the splashing of herons dipping into the water. For his writing, Thomas had a retreat from his retreat. The poet's "work shed"—a simple rectangular structure measuring about six by ten feet—had been built as a garage for one of the families that used the Boat House as a summer cottage. It was furnished with little more than a rough wood table and a straight-backed chair. What mattered to Thomas was that he had a room of his own—made all the better by its single window looking out to the sea. Although someone broke in during the poet's funeral and robbed the place of all the important papers there, the atmosphere has been impressively re-created. Faded, sun-bleached reproductions by Bronzino, Botticelli, Modigliani, Rouault and Picasso curl from thumbtacks on the wall, much as they would have in Thomas's lifetime, as do photographs of James Joyce, D. H. Lawrence and W. H. Auden. The table is covered with pages of typescript and handwritten texts, the floor with strewn and crumpled paper.

However salubrious the setting, life at the Boat House was stormy.

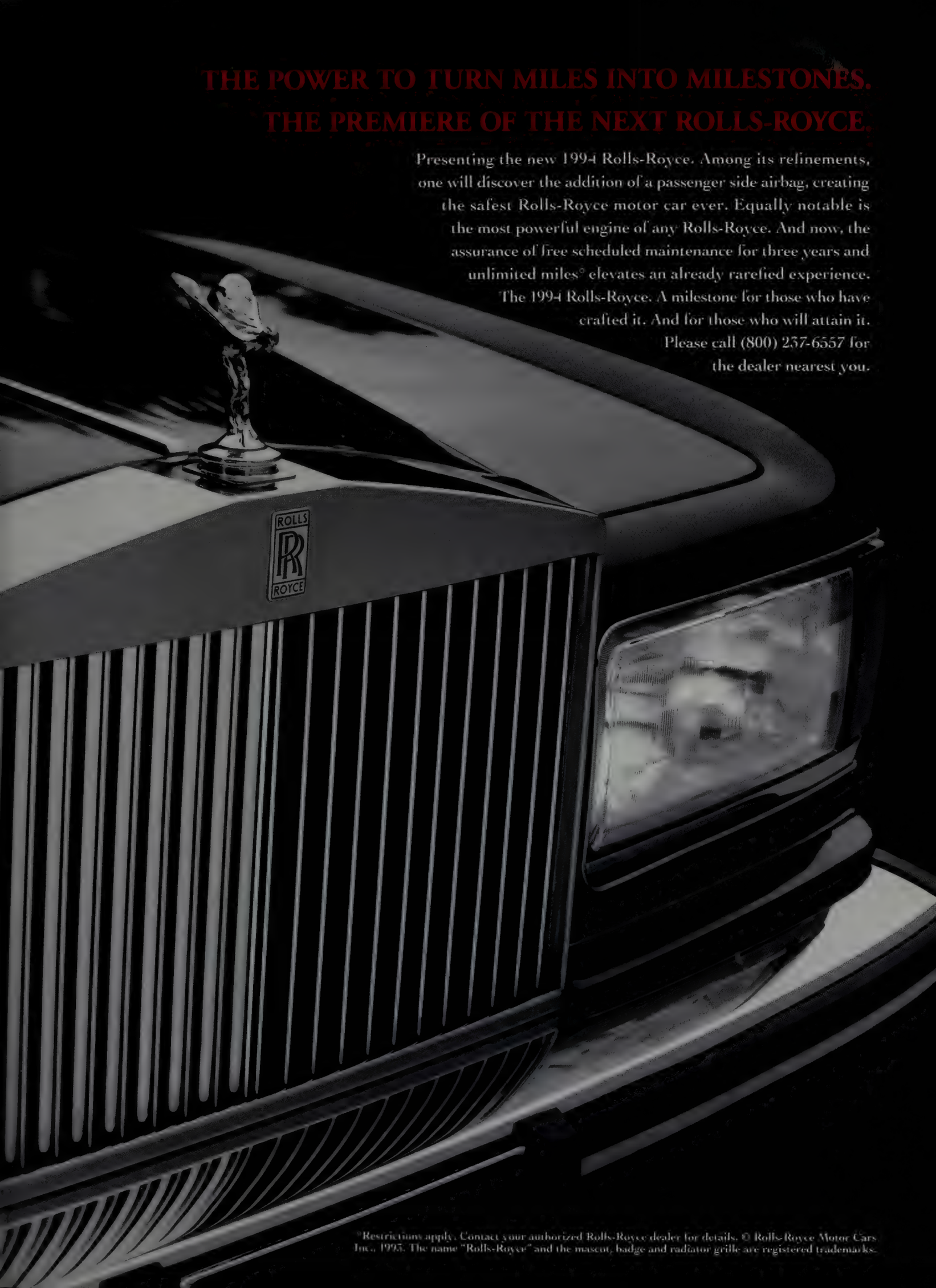
However salubrious the setting, life at the Boat House was stormy. There were descriptions of a drunk Caitlin grabbing a drunker Dylan by the hair and banging his head on the floor. The poet often traveled on tours and attracted large audiences; recordings of him reading his own work were sold throughout Britain and America; he published prodigiously; and he was so popular that after his *Collected Poems* came out in hardcover in Great Britain in 1952, within two years it had sold thirty thousand copies. But if to some of his followers he led an ideally romantic, dissolute, creative existence, to others it was disastrously problem-ridden. When, in 1951, the Royal Literary Fund awarded a three-hundred-pound grant to Thomas, always desperately in need of money, it probably did no harm that his application was supported by Harold Nicolson, Lord David Cecil and, of all people, the poet's former rival Augustus John. In his letter of recommendation Nicolson said, "He is a very heavy drinker. . . . I gather that his wife is almost equally unreliable. On the other hand, he is one of our best poets."

In Laugharne, where Thomas regularly occupied the pubs until early in the morning and then staggered home at about three, townspeople would peer through their windows, watching him trip along the way and relieve himself under the cherry trees. But if observers were shocked, most were charmed as well. During his life and afterward he had devoted followers, among them Bob Dylan, the former Robert Zimmerman who renamed himself after the poet, and the Beatles, who put his photograph on the sleeve of their *Sgt. Pepper's Lonely Hearts Club Band* album.

A firsthand account captures both the seediness and the majesty of Thomas's presence. Lance Sieveking, who worked for the BBC, encountered the poet at a party in Wales.

Occasionally he cast a baleful glare at the clean white flannel trousers I happened to be wearing, and then looked round as if in the hope of finding a pail

continued on page 80


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Dylan Thomas

continued from page 78

of garbage or a pot of tar he could throw over them. He was a stoutish young man, with round, slightly protruding eyes, and a mass of tangled brown curls. His nails were black, and his bare feet dirty. He wore very old corduroy trousers, the flies of which gaped open. His dirty grey shirt was torn. He didn't look as if he had washed for a long time. . . . [Yet] his personality . . . shone with a sort of endearing bravado. He talked well, and his laugh was infectious. His voice had an astonishingly compelling quality and range.

Early in 1953 Thomas began to appear on television, which was then in its pioneering days. He presented his play *Under Milk Wood* for the first time, and went on several well-attended reading tours in the United States. That May he went to Boston to discuss writing the libretto for a Stravinsky opera. Stravinsky found Thomas to be besotted and fretful but said he nonetheless loved him at first sight. The composer was one of the poet's many champions; Dame Edith Sitwell, who claimed she had "never known anyone with a more holy and childlike innocence of mind," was another. By the time Thomas died, not yet forty, while staying at the Chelsea Hotel in New York during his 1953 trip to the United States, he was a man whose reputation had gone well beyond a Welsh fishing town.

It is, of course, one of the reasons the Boat House is still intact. Ironically, the place that the poet himself could not afford for twenty-five hundred pounds has been restored at a cost of a hundred times that amount. In 1989 engineers supported by local and national funding worked to stabilize the cliff and reroute the entrance paths so that the public might continue to see the place where an indigent poet, now the object of enormous national pride, once lived. If some compromises were made in the process, Dylan Thomas's "sea-shaken house on a breakneck of rocks" remains a monument to the sanctuary he found in Laugharne. □


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LANDSCAPE ARCHITECTURE: MARTHA SCHWARTZ

A Contemporary Approach to the Ageless Vistas of Santa Fe

By Verlyn Klinkenborg



COURTESY MARIA BELLALTA

"The house sits atop the brow of a hill and has spectacular views, and my response to that was to organize the gardens as a series of gestures oriented toward the native landscape," says Martha Schwartz (left) of Nancy Dickenson's residence near Santa Fe.

MARTHA SCHWARTZ, artist and landscape architect, sits at a crowded tabletop in the Cambridge, Massachusetts, offices of Martha Schwartz, Inc. A three-month-old basset hound named Clementine lolls under the drafting tables. Everywhere there are stacks of paper and assemblies of sample materials and three-ring reference works. Schwartz is talking about Nancy Dickenson and her house in the hills north of Santa Fe, New Mexico. "It's unusual in its context," Schwartz says. "In some ways it bucks the Santa Fe style, although in other ways it's based on a Spanish organization of space, which is based on an Islamic organization of space. But in a bigger context it's unusual since it had Nancy as a patron, someone who believed in me, in the process and in what we were doing together."

Nancy Dickenson, collage artist and folk art collector, is walking through the environs of her residence above Santa Fe, talking of Martha Schwartz, who designed the gardens and enclosures and, in a sense, the fantasies of the house. In a courtyard of raked crushed limestone, beneath blossoming crab apple trees, water tracks through tiled runnels of bold color and fills the portals of the house with a sound as pure, and as raucous, as birdsong. "I love Spanish and Moroccan gardens," Dickenson says. "Martha told me, 'I won't do an exact copy of

BELOW: A drawing shows the geometric courtyard at the southwest side of the house. "There is no center in the courtyard; it's one entire space," explains Schwartz. Grids defined by narrow runnels and four fountains set in raised squares are punctuated with trees framed by white-marble rocks.



COURTESY SARA FAIRCHILD

BELOW: "Water, trees and rocks act as ground cover in the courtyard along with crushed limestone. Bright-colored tiles express a sense of exaggeration to enhance the bare elements of the arid landscape beyond the house and thus offer its relief." Crab apple trees soften the space's overall linear design.

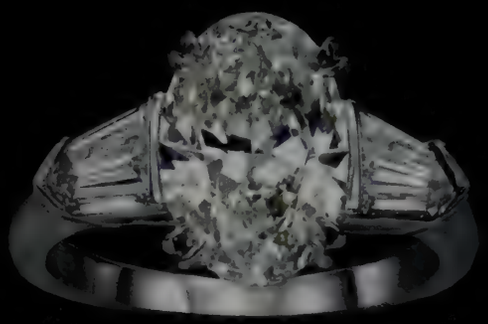


COURTESY MARTHA SCHWARTZ

continued on page 84

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A Contemporary Approach to the Ageless Vistas of Santa Fe
continued from page 82



COURTESY MARTHA SCHWARTZ

"We lined the fountains with metal to create a surface to paint a glorious color and to intensify the sound; they're small wells, in effect," says Schwartz. "Water is treated not just as an image but as a sound. It has Islamic significance; water is precious and protected from the parched horizon landscape. Tiny glass tiles decorate the runnels."

the Alhambra, but I will do an update based on it in which you'll have a contemplative garden, with fountains and flowering trees and water and lots of vines and growth.' I decided I could get a contemporary work of art, a sculpture, say, or live in a contemporary work of art, and I chose living in a contemporary work of art."

In Cambridge, Martha Schwartz talks about the way Nancy Dickenson found her. "I did a little installation in my front yard using bagels and purple aquarium gravel," she explains. "It created tremendous controversy. I thought the bagel was a perfect landscape material. It was easy to get, it was cheap, it was biodegradable, anybody could plant it, it did well in the shade, you didn't need to water it. What I was saying was that my profession is by and large somnambulant. There's a series of rules by which people are trained and are expected to act. But Nancy saw that installation and she loved it. And I can understand, given her sensibility and her interest in folk art, why that may have appealed to her. She could see that it was a very Dada move."

There is nothing as radical as a formal bagel garden in the Dickenson house. What there is, instead, is a keenly shaped awareness of transition. As she gestures toward a regiment of yuccas parading across a slope above the pool, Dickenson says, "Martha basically decided to divide the property into various chambers, as she calls them. In Moorish gardens, there's a feeling of coming into something and a mystery unfolding as you enter." Here the mystery relies on the separateness of each chamber and on the fact that the landscape at large—an enormous vista of the Sangre de Cristo Mountains and the Rio Grande valley—binds the chambers together rather than merely lifting the eye away from them. No matter whether you are standing at poolside, contemplating a sculpture of trees at one end or walking across the floating swatch of lawn that Dickenson calls her "ode to Ohio," the landscape is the frame instead of the subject.

"I thought the bagel was a perfect landscape material."

And around the residence, the medium shifts from one exterior chamber to the next. Along one wall there cascades a mosaic of broken porcelain that Dickenson has created with Lloyd Ortiz, a local tile artist. In the courtyard, a rectangular grid of metalwork screens off the stairs that descend from the driveway, echoing antique grillwork under the portal, which is lined with black Mexican pots. Hon-

continued on page 86

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A Contemporary Approach to the Ageless Vistas of Santa Fe
continued from page 84

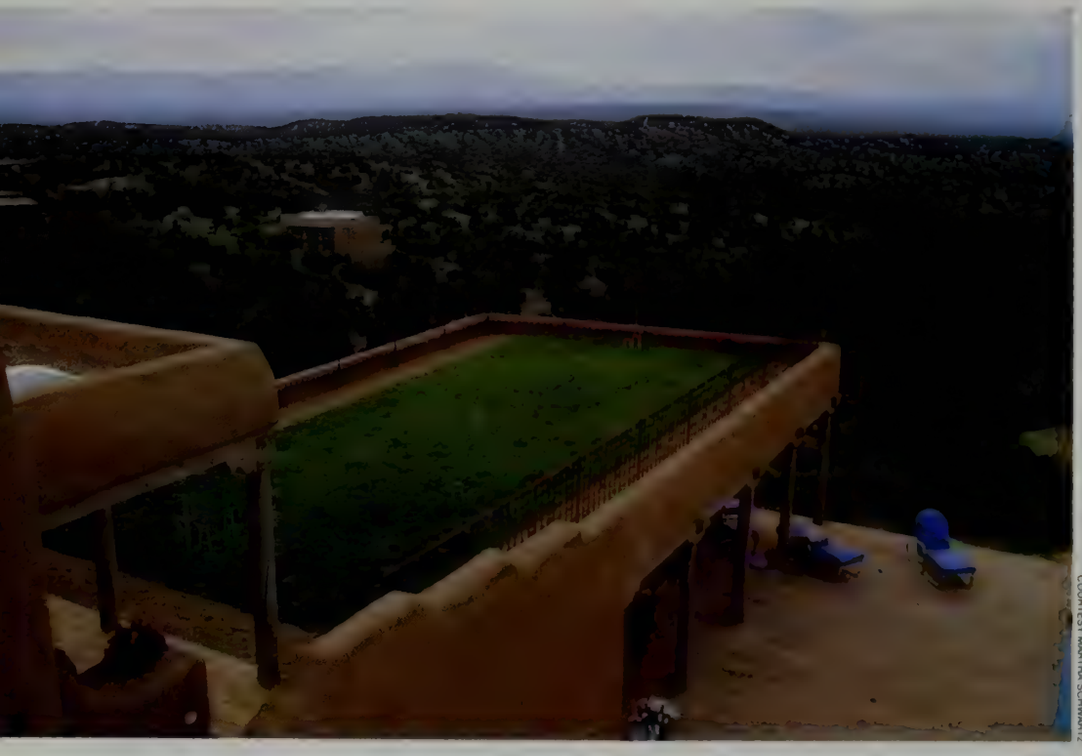
The greensward paves the tier as if it were the deck of a pastoral aircraft carrier.

eysuckle has begun to take hold outside, as well as piñons, trumpet vines, yellow ice plant, poplars and espaliered pears. Along one wing of the house a native garden rises from the arroyo, but when you turn the corner, past the greensward that paves the upper tier as if it were the deck of a pastoral aircraft carrier, you come upon the lighthearted formality of the pool and the dusty, blue-green yuccas that seem to guard it.

In Cambridge, Martha Schwartz is talking about Nancy Dickenson, although she is also, in a sense, talking about the studio class she is teaching at the Harvard University Graduate School of Design. "Nancy's unusual," she says, "because you often see people who have beautiful houses and lots of land and a lot of money with which to get the things they want, but very often the things they want are of almost no interest. They aren't visually literate. That's still an area we, as a culture, have not invested in. Other cultures are different; they see beauty or the attainment of beauty as worthwhile. It's what you teach your children, or a part of how you view yourself."

At Martha Schwartz, Inc., the memory of the Dickenson house is, as Schwartz says, "a flame that we keep blowing on," especially as the firm turns toward more public projects. On the drafting boards and across the white walls are landscape plans for the International Jazz Hall of Fame in Kansas City and an extension of the Bass Museum in Miami Beach, as well as one or two other site plans that look promisingly controversial.

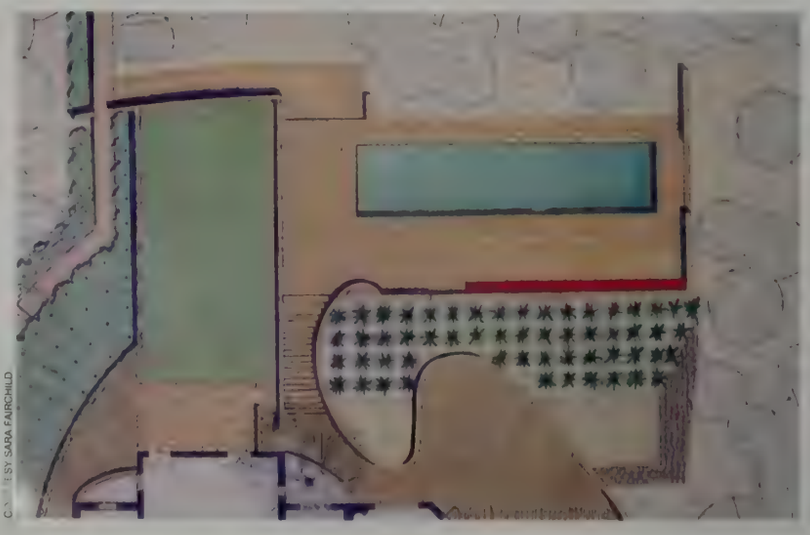
On the filing cabinets are mementos of other projects, some built, some unbuilt, projects such as the International Swimming Hall of Fame or the King County Jailhouse Garden (both unbuilt) or the Rio Shopping Center in Atlanta or the synthetic "splice" garden atop the Whitehead Institute near MIT or the Turf Parterre Garden, an artwork installed to mark the completion of the World Financial Center in Manhattan. In each of these works, the line between art and landscape architecture is usefully, provocatively blurred. "I do pride myself on our ability to build well," Martha Schwartz says. "I think in one sense that's a distinction between us and a lot of the other artists who are out there doing landscape; it's not their medium. My view is that it's the highest art form. You take this raw material and you produce a vision for living out of it." □



COURTESY MARTHA SCHWARTZ

LEFT: "The roof terrace embraces the surrounding dry landscape, whereas the courtyard offers a cool retreat from it," Schwartz points out. "The lawn is very unnatural in this environment, but it creates a contrast."

BELOW: The turf lawn above the poolhouse overlooks the yucca laid out between the pool and the curved terrace, foreground. "The area has spare treatment and vivid colors to coincide with the courtyard's flavor."



COURTESY SARA FAIRCHILD



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ARCHITECTURAL DIGEST VISITS: BARBRA STREISAND



A METICULOUS ART DECO COLLECTION FILLS THE STAR'S HOUSE IN MALIBU



TEXT BY PILAR VILADAS PHOTOGRAPHY BY JOHN VAUGHAN

BARBRA STREISAND has been a collector her entire adult life, and then some. When the sixteen-year-old honors student graduated from Brooklyn's Erasmus Hall High School and (against the advice of her teachers and her mother) decided to forgo college in favor of acting and singing, she moved to Manhattan and set up housekeeping. Back then, she says, "I had no money to buy art, so I would buy old picture frames and put them on white walls, just framing space, which I thought was beautiful."

But that was then. Two Academy Awards, two Emmys, a special Tony, eleven Golden Globes, eight Grammys, thirty-seven gold albums and twenty-one platinum albums (including her latest, *Back to Broadway*) later, this singer-actress-writer-producer-director-composer can collect anything she wants. And she has amassed enough art, furniture and decorative arts to fill a New York apartment, a house in Beverly Hills and a compound of five houses in Malibu.

Barbra Streisand goes through collecting phases during which she learns everything possible about a given style or period. As she describes it, such a project is like a movie: "It's designed as a total vision." And with collecting, just as with movies, when she finishes one project, she moves on to the next. So to make room for new collections, she must edit what she already has. Moreover, she believes, "If you're not going to use something, you have to let it pass on, go on its way and live a life with somebody who will appreciate it."

Such is the case with Streisand's

"It bothers me when the answer is 'We can't do it,' " says Barbra Streisand (above) of her four-year quest in the 1970s to re-create an Art Déco guesthouse on her Malibu compound. LEFT: "I bought the 1933 Dodge because I loved Nancy Drew mysteries, and she used to ride around in a maroon roadster with a rumble seat, which this has."

OPPOSITE: Panels from Los Angeles's Art Déco Richfield Building, which was demolished in 1968, were worked into a geometric grid around the living room fireplace.







collection of Art Déco, which is to be auctioned in March at Christie's in New York. The collection, which includes a good deal of Lalique glass, an inlaid-ivory desk by Emile-Jacques Ruhlmann, Tamara de Lempicka's painting *Adam et Eve* and clocks by Lalique, Cartier and Cheuret, has been lovingly showcased since the mid-1970s in a guesthouse/poolhouse on the Malibu property, which she meticulously remodeled in the Art Déco style, down to the doorknobs and drawer pulls. She even bought period cars—a 1926 Rolls-Royce and a 1933 Dodge—for its garage.

Streisand is a collector with wide-ranging tastes. At the time she designed the Déco house, she was also buying, among other things, Art Nouveau pieces (stellar examples of which, such as a Tiffany spiderweb lamp and two rare Majorelle corner cupboards, are also included in the Christie's sale), and the various rooms in her residences reflected this diversity. But for the Déco guesthouse, the challenge was one of "not being eclectic," she explains. "I thought it would be a really interesting exercise to have one theme."

So she studied the many books and portfolios that she had gathered on the period, such as *Le Luminaire*, a portfolio of lighting designs that was published to coincide with the watershed Exposition Internationale des Arts Décoratifs et Industriels Modernes, held in Paris in 1925. She pored over illustrations of decorative motifs, eventually designing several for the house's architectural details—doors, friezes and stair rails, ceramic tile patterns, rugs and even a shower curtain in one of the baths.

The living room fireplace is embellished with a Mondrian-like arrange-

"I wanted every ceiling to be different," says Streisand. "In the living room, the beams have that skyscraper, stepped look." Her collection of Lalique objects includes *Archers*, a vase on the console table, and *Jour et Nuit*, a *disque* clock near the window. Roger de La Fresnaye's bronze *Sculpture of a Woman* is by the bookshelves. Stark carpet.

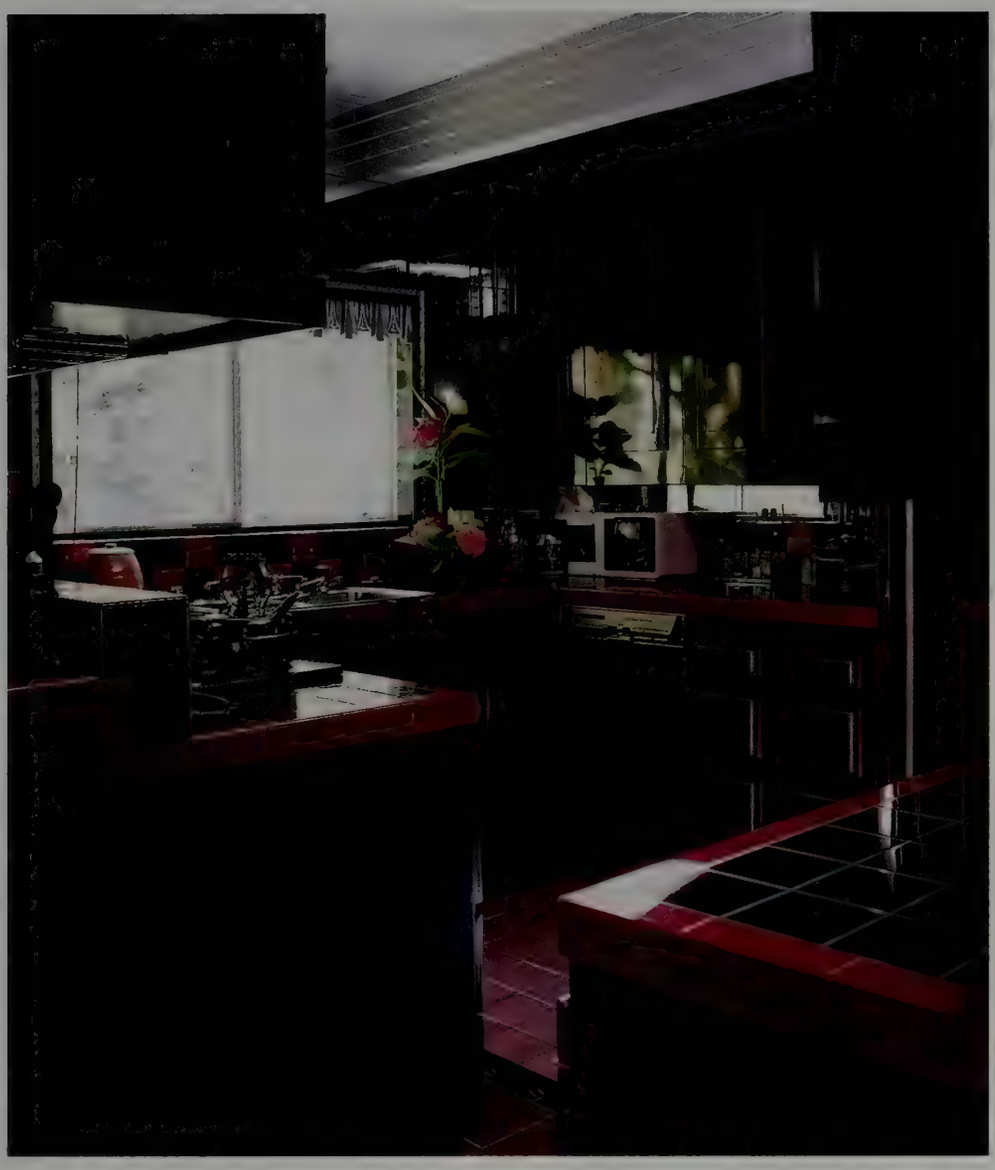


ment of stainless-steel decorative panels that were part of the landmark Art Déco Richfield Building in downtown Los Angeles. The bedroom carpeting was copied from a 1930s Bigelow original that Streisand recalled seeing in the Huntington Hotel in San Francisco. Where original furnishings weren't used, she had reproductions or interpretations made.

Given that she designed a necklace to harmonize with the house, it's no wonder that she admires architects like Frank Lloyd Wright, whose approach to design often stretched beyond the house and the furniture in it to dresses for his women clients to wear at home. "If you were an architect," Streisand argues, "wouldn't you want to design the bronze handles? Wouldn't you want to design the floors? Wouldn't you want to design the furniture that goes into the house you built? That's the way I see things—as a complete vision."

Another area in which Streisand set strict limits for herself was that of color. Unable to decide between gray and burgundy for the house's exterior, she used both—the house is gray on two sides, burgundy on two sides. These colors formed the basis for the interiors, which consist of only two color ranges: black to gray, and burgundy to pale rose. Each room in the house is decorated in a different combination of these two spectrums, and no deviation is allowed: "I don't put a black vase in the gray-and-burgundy room," says Streisand. Nor does she put burgundy flowers in the rose bedroom, or pink flowers in the burgundy-and-gray living room. Even the wrappers on the candy in the candy dishes are color-coordinated.

Streisand doesn't find this narrow range of colors at all confining; in fact, she says, "I like monochromatic rooms, and I like black-and-white movies." The family photos atop the piano in the living room are black and white—color photos would disturb the harmony. "I like to wear one color; I never wear prints," Streisand continues. "I think a person sort of fades away in prints."



ABOVE: The use of just four colors throughout the house—burgundy, rose, black and gray—extends to the kitchen, where the tilework coordinates with the pinstripes on the cabinets, and to the Bauer dishware.

Still, that didn't stop her from doing a couple of rooms in prints. She calls the study off the living room her "Art Déco Matisse room," in deference to the artist who so magically juxtaposed pattern on pattern in his paintings. In the room is a Déco sideboard that a previous owner had left out in the rain. Streisand rescued and restored it, and when she decided to use it as a stereo cabinet, she had a pair of speaker cases made. Their carving matches that of the sideboard exactly, and she takes pains to point out how beautifully they are made.

But then craftsmanship is something that Streisand feels passionately about. The house, she says, took nearly five years to complete. "Doing this took me almost a year," she sighs, pointing to one of a pair of elegant gray silk tassels that hang from the silk-rope handrail in the stairway. Craftsmanship is also the main rea-

OPPOSITE: One of Streisand's ideas was to have tile patterns laid under the carpets that repeat their design. "I love that concept," she says. "If you take the carpet out to be cleaned, there's a 'rug' of tile under it." A circa 1925 Jean Dupas drawing hangs above a Majorelle lamp in the living room. An Albert Cheuret clock sits below a stained-glass panel in the dining room.





OPPOSITE: Streisand, who has collected antique clothing for years, recalls wearing the pink satin shoes, on the floor of one of the closets, when she was 18 and appearing at the Bon Soir club in New York. "I wore them with a white-lace-and-pink-ribbon combing jacket, and my mother thought I was singing in my underwear."

ABOVE: Silhouetted against the velvet draperies in the master bedroom are a pair of chrome figures by Karl Hagenauer. Streisand, who says she "decided to go with asymmetry" in the bedroom, had the stepped ceiling cut into curved shapes on one side and geometric shapes on the other. Fabrics by Clarence House. Carpet by Stark.

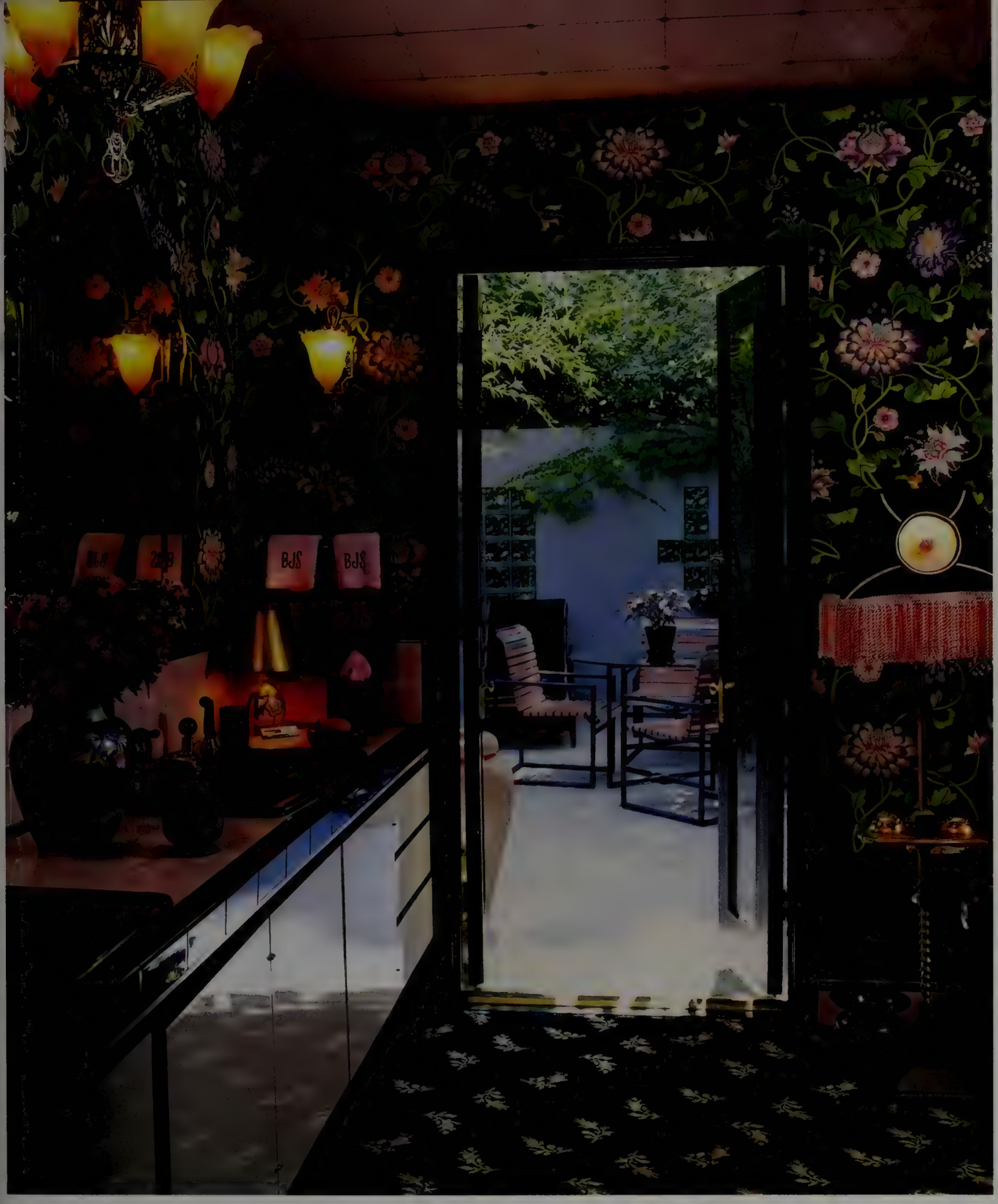
son she loves old things. "Where could you buy shoes like this?" she asks, reaching for a pair of 1920s pink satin evening slippers, part of the wardrobe of vintage clothing that fills the house's closets (color-coordinated with each room, of course).

Barbra Streisand began to collect vintage clothes as an aspiring actress because she couldn't afford new ones, but she never stopped appreciating their quality. In another closet, Streisand pulls out an ancient, honey-colored coat of karakul with fox trim, for which she paid ten dollars at a thrift shop. "I went to audition for *I Can Get It for You Wholesale* in that," she remembers. (The rest is history, and Streisand later had the coat copied exactly, but in white, for her role in *Funny Girl* on Broadway.) "Look at that embroidery," she says, showing off the lining. "It's a wonderful metaphor for life, isn't it? That something should be as beautiful on the inside as it is on the outside—maybe even more beautiful."

But, as this tireless collector is fond of saying, "I like the idea of evolution and change." Having focused on American Arts and Crafts furniture, folk art, Pairpoint lamps, and paintings by Thomas Hart Benton and Edward Hopper, Streisand now says, "This time I'm moving back in history—I'm fascinated by eighteenth-century America." Between study trips to places like Winterthur and Monticello (which inspired her to repaint her Beverly Hills dining room a deep, rich ivory), Streisand is buying everything from primitive paintings and furniture to eighteenth-century American interpretations of Chippendale and Queen Anne.

To make her vision of Americana complete, Streisand would love to build a new house, "with a lot of porches" and perhaps a grand stair hall, inspired by the historic Colonial and southern houses that she has seen in her travels. However, on top of her new contract with Sony to record six albums and make new films, including an adaptation of Larry Kramer's play *The Normal Heart*, building a new house may be too much for one person to handle. Then again, Barbra Streisand has only to recall the tag line of her film *Yentl* (one of the few movies that a woman cowrote, produced, directed and starred in): "Nothing's impossible." □





OPPOSITE: The bedroom furniture was designed around a swan motif. "I love ambiguous colors and tastes," Streisand says. "It's hard to capture the taste of an avocado or the smell of a gardenia. There's no such thing as a gardenia perfume that smells like a gardenia."

ABOVE: In a departure from the house's strict palette, Streisand used patterns in a first-floor powder room, which has Déco–style light fixtures. Outside, in a small enclosed garden, the patio furniture repeats the pink and gray tones. Wallcovering, Clarence House.



The bar room, converted from a garage, overlooks the lushly landscaped rear garden and swimming pool. The chrome banding on the custom-designed lacquered cabinet is echoed by the pinstripes on the Art Deco–style club chairs. Upholstery fabrics from Brunschwig & Fils and Clarence House.



TOUJOURS PROVENCE

A PARIS DESIGNER'S RESIDENCE IN THE SOUTH OF FRANCE

INTERIOR DESIGN BY FRANÇOIS CATROUX TEXT BY CHARLOTTE AILLAUD
PHOTOGRAPHY BY MARINA FAUST

"I wanted to make a house with a homogeneous design and a modest appearance," says designer François Catroux (below, with his wife, Betty) of his newly acquired retreat in the south of France. OPPOSITE: The living room of the once fortified farmhouse, which was built during the 14th century and added on to in the 16th century, features a sofa and club chair designed by Catroux and one of two 1950 cast-bronze chairs by André Arbus.

AFTER YOU PASS the village, continue straight on down the road leading through the apricot groves. When you get to a clump of plane trees, there's a drive with a house at the end. It's called Les Ramades—you can't miss it." Several times a day Paris-based designer François Catroux gives people these directions to the house he and his wife, Betty, recently bought in the south of France. Half fortress, half farm, it's a property that reveals itself little by little, preserving its mystery to the last.

"I'd wanted a house in Provence for a long time," says Catroux. "For ten years we rented a place at St.-Rémy for the holidays, and as we grew accustomed to this extraordinary part of the world, the idea of buying here began to take shape. I brought a real estate magazine down for my first visit. In it there was a picture of a house that enchanted me, but when I got there I was disappointed. Right away the agent offered to show me something else nearby. The moment I saw Les Ramades, I knew it was the one.

"For years I'd dreamed about this village, miraculously spared by the media," he continues. "Albert Camus used to come here to write his books. There are a few beautiful houses, a few small shops, and steep, narrow streets overflowing with hollyhocks. Five hundred meters from the village the house was waiting for me, untouched since the sixteenth century. I bought it three days later, seduced by its absolute solitude and sincerity."

The renovation was completed in barely eight months. All of the interior spaces were redesigned, but the basic character of the building was left unchanged. The layout now stresses warm hospitality in an atmosphere of total independence and simplicity. Catroux, an excellent chef, deliberately placed the modern kitchen at the heart of the house, making it accessible from every quarter.

The décor throughout is unobtrusive to a fault: no dramatic effects, no easy Provençal solutions. "I tried to avoid local color, which I believe to be played out," he says. For example, Catroux used stones from the river Durance merely to accent

"It's only an hour from Paris, and the mild climate is perfect for all seasons."









ABOVE: In another area of the living room, illuminated by a paper starburst lamp, are rectangular ottomans and a sofa, all designed by Catroux. Resting on top of the low table by Yves Halard are baskets from Asia.

the treated-cement floors, creating an unorthodox mosaic that gives the entire first floor a classical air. The impression is reinforced by the austerity of the furniture and the strong presence of the few objects Catroux has incorporated. "I wanted the overall result to be spare, very comfortable—and contemporary," he says. "The opposite, in fact, of houses in the Provençal style."

Catroux has designed residences for Baron and Baroness Guy de Rothschild (see *Architectural Digest*, April 1987), Mila Schön and the Santo Domingos. "My clientele is international," he says. "I never accept more than twelve projects a year, generally private residences." His work has taken him all over the world, and each job is based on close collaboration with his clients. "That's the only condition I insist on. If I don't sense the existence of a common outlook, I prefer to bow out right away."

In direct contrast with this unceasing activity, Les Ramades is a haven of peace. "The house draws us away every weekend now," says Catroux. "We even plan to spend Christmas here with the family. It's only an hour from Paris, after all, and the mild climate is perfect for all seasons."

Extending the façade of Les Ramades is a garden with topiary laurel trees. This creates a vista that includes a long swimming pool surrounded by gently sloping hills. "I



"The local stone is rather dull," says Catroux, "so I decided to preserve the unity of the floors with a treated cement mixture, studded with stones from the river Durance." ABOVE: The dining room, which doubles as a sitting room, opens to the terrace. At right is a ship's chandelier.



ABOVE: "When I'm cooking, the last thing I want is to be alone while my friends have a good time," says the designer. "Hence this kitchen, which involves everyone."

BELOW: From the terrace the couple can enjoy a view of the pool and the surrounding countryside. The outbuildings, a poolhouse and garage, were added by Catroux.



had no precise ideas about the details for the garden," says Catroux. "All I knew was I wanted it to be in complete harmony with the architecture. In my opinion, gardens should be arranged in relation to the houses they're attached to rather than to the surrounding landscape. Dominique Lafourcade, who is very talented and who has designed many other gardens in the region [see *Architectural Digest*, September 1993], helped me illustrate this point of view."

Sober elegance and well-defined spaces are nothing new in Catroux's work—indeed, they constitute something of a return to his roots. "I've never subscribed to any particular school of decoration," he says. "Architecture and décor have always intrigued me, and the circles I moved in when I was a young man were very influential."

In the designer's early years, his exposure to New York architecture and an encounter with Philip Johnson were revelations, and he unconsciously became more architect than decorator. "I absorbed all the currents and creative work of New York in the 1970s," he recalls.

Now he has adopted a Neoclassical bent that first manifested itself in his own Paris apartment (see *Architectural Digest*, April 1981). No doubt this was a way of integrating his work with the architecture of an eighteenth-century town house. "I like to have constraints and themes imposed on my work," he says. "I find them enormously stimulating."

But at the moment, sitting on his terrace playing with a stray kitten, Catroux seems to have few constraints. Betty is on her way to the pool for one of her long swims. "Tonight I'm off to London," he says. "And already I can't wait to come back."

The caretaker comes up to announce that a couple of tourists are asking if they can buy some apricots. Catroux is delighted: "Tell them I wouldn't dream of selling my apricots, but they're welcome to pick as many as they like. I don't have time to make jam." □

ABOVE: A papier-mâché throne and ottoman by French artist Isabelle Sig and a 1940 African-style table lend interest to the master bedroom. Inscribed along the frieze is a fable by Jean de La Fontaine. The print fabric on the bed is Indian.

BELOW: For the garden, Catroux enlisted the help of landscape designer Dominique Lafourcade. Topiary laurel trees border the path that extends from the house to the swimming pool. A trellis was installed to enclose the terrace.


NIGHTS IN THE CITY
DESIGNING A SMALL WONDER
FOR MANHATTAN



INTERIOR DESIGN BY SALLY SIRKIN LEWIS
TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY JAIME ARDILES-ARCE

"I DID THEIR four other houses and they all had soaring ceilings and great scale, so it was a real comedown to an eight-foot ceiling that on top of everything else was concrete, and to three two-by-two rooms," says Sally Sirkin Lewis of the two-bedroom Manhattan apartment that her clients, prominent California art collectors, had entrusted her to transform. But with her accustomed optimism, the Los Angeles–based decorator and furniture designer refused to be discouraged. "I knew that *somehow* I could give it its own magic," she recalls.

The apartment, courting the top of a West Fifty-seventh Street high rise, did indeed offer challenges obstinate to elegance. "There was hardly a straight wall in there—everything either came to a point or ended in an angle," Lewis laments, adding that because the place was to be used only when her clients breezed through New York—"one day a month or something, to shop art galleries"—the budget didn't allow for structural changes. Still, the designer was able to go well beyond camouflaging the apartment's faults; against the highest possible odds (and ends and angles), she managed to endow it with symmetry and scale.

An industrial carpet was chosen in charcoal to furnish a uniform background for the clients' collection of contemporary art, which Lewis knew she had the insider's privilege of drawing from. "To me, walls are there to be celebrated with art," she proclaims. "I never put furniture against them." Having made the walls here white, she chose paintings in a mostly black idiom. "I wanted to create shock value with the contrast so the eye would quickly lose sight of the fact that the building is not exactly an architectural masterpiece," she explains.

"It's a black-and-white statement," says Sally Sirkin Lewis of the Manhattan pied-à-terre she designed for contemporary art collectors. Elizabeth Murray's 1975 painting *Moody Ball* hangs in the living room, while an untitled 1986 piece by Gerhard Mantz is mounted on the opposite wall.



"You're initially taken by the contrasts," says Lewis, "and then the mahogany adds richness." ABOVE: An untitled bronze by Bruno Romeda is displayed on the gold-leafed sofa table. On the table before the Le Corbusier sofa is an Art Déco bronze of Diana signed "Silvestre." William Wegman's *Red Imbalance*, 1991, rests on the floor. "The minimalist attitude gives a sense of strength, confidence and power," notes the designer. OPPOSITE: Gerard Hemsworth's 1987 diptych *Ships That Pass in the Night* helps define the dining area. On the table are John Chamberlain's 1986 sculpture *Tonk*, Lothar Fischer's 1988 bronze *Slim Seated Figure in Gown* and an Art Déco polar bear.

Lewis spurned heavy draperies in favor of sleek black satin vertical blinds that she suggested be mostly drawn against the high brightness. Mahogany was the wood she wanted, and a lot of easy-to-maintain leather —both would enhance the muffled luxury that she saw unfolding in the apartment.

The hall is narrow, but the pair of chic mahogany-and-black-leather Biedermeier-style benches she designed for it—only nine inches wide and forty inches long—mitigate its severity. As do the five black-and-white Bryan Hunt works on paper of waterfalls. "What I was looking for was a sweep of art all by the same artist," Lewis says. "I love having those falls in the hall—the geometry of it and the symmetry of it."

In the dining area of the living room, a glass-topped table on elliptical stainless-steel legs functions as both a dining and a library table. Nearby, a black-and-white Richmond Burton painting, *Thought Plane 14*, is a still center of attention. The picture has an organic finality: It seems to be occupying its natural place in the scheme of things. "It was difficult finding a painting that large that doesn't jump on you and attack you," Lewis adds. "At the last minute I remembered a small painted metal piece by John Chamberlain called *Tonk* that my clients had in one of their California houses. I needed that eccentric piece—that splash of color—on the library table."

For the living room proper, with only one exception—the Le Corbusier Grand Confort three-seat sofa—Lewis designed every piece of furniture her-

continued on page 182

"To me, walls are there to be celebrated with art," Lewis proclaims.







"It was definitely created as a night space," says Lewis, who was assisted by project associate Susan Holley. In the master bedroom, *Circle*, 1977, by Michael Heizer hangs above the bed. On the night table is *Male Torso with Helmet*, 1983, by Lothar Fischer. A 1969 steel piece by Herbert Ferber stands near *Civilian #1*, 1985, by James Brown, which dominates one wall.





CALIFORNIA FOLK

RICHARD AND MOLLIE MULLIGAN DOWN HOME ABOVE BEVERLY HILLS

TEXT BY PILAR VILADAS
PHOTOGRAPHY BY JOHN VAUGHAN



ABOVE THE GATE of a rambling gray-and-white house, in a lush garden fragrant with the scents of old roses, sweet peas and rosemary, a sign reads Dogwood Keep. Common sense and geography tell you that you're in Beverly Hills, but your heart says New England. Welcome to Mollie and Richard Mulligan's.

In case you were secretly wondering whether the couple who almost single-handedly made rustic simplicity the rage in Los Angeles actually live in a Bauhaus glass box with black leather sofas, the answer is—thank goodness—no. The same antique and reproduction painted furniture, folk art and Americana that the Mulligans sell at their Sunset Cottage (see *Archi-*

Richard and Mollie Mulligan (above), owners of Richard Mulligan Sunset Cottage Antiques & Design, live in a Beverly Hills house where their country aesthetic prevails. TOP: Painted Adirondack tables adorned with a 1760 American clay sheep and an 1880 cement deer flank the front door. "While we fabricate many pieces for our clients, almost everything in the house is old," says Mollie Mulligan. RIGHT: On the sun porch, antique wicker pieces encircle a table whose painted tin top echoes the stamped-tin ceiling. A 1906 working thermometer is between the windows at left.



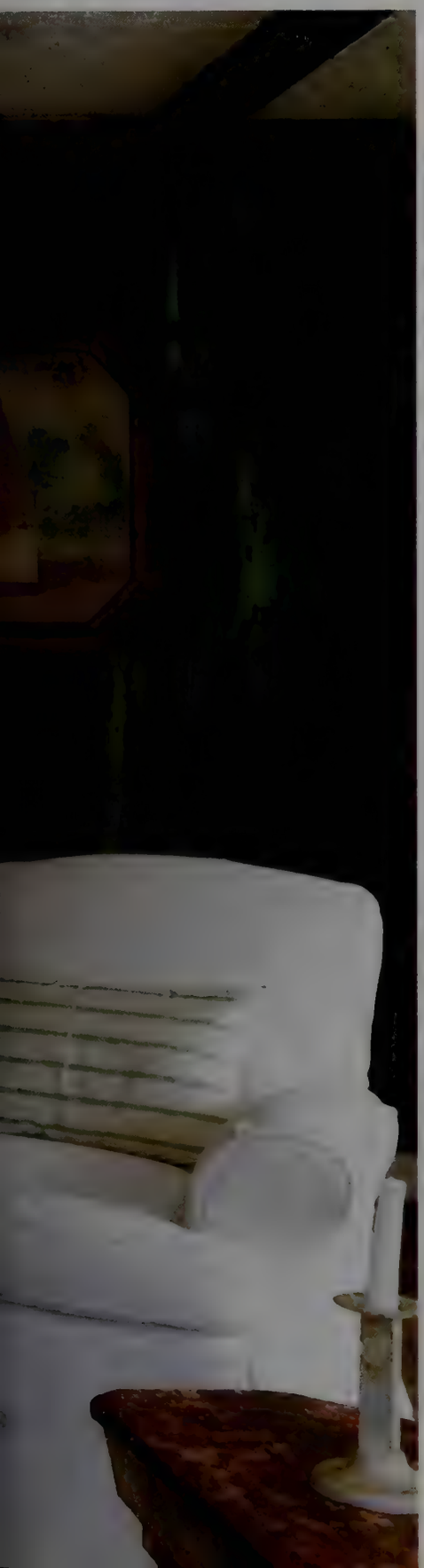
tectural Digest, June 1991) to the likes of Harrison Ford, Demi Moore, Billy Crystal and Lauren Bacall abound at home, in a setting that the couple have spent the last twenty-five years burnishing to a warm, worn patina. "We wanted a house like the ones we grew up in," explains Richard Mulligan. "We wanted a house to keep."

This notion may strike real-estate-obsessed southern Californians as quaint, but the Mulligans aren't kidding. They were raised in the Iowa countryside, where people moved into a house and never moved out of it. "Now," Mollie Mulligan laments, "I hardly know anyone who buys a house and *keeps* it." "Our house is personal," Richard adds. "It's part of us."

So, armed with memories of the unpretentious clapboard dwellings of the Midwest and New England, the Mulligans proceeded to turn a rather nondescript house into a vision of domestic perfection that is as American as apple pie. In the process, no detail escaped the gimlet-eyed atten-



"I grew up around country furniture," says Richard Mulligan. BELOW: A painting on wood of a farm scene hangs in the living room, where the walls are covered with siding from an old New England barn. Lamps made from Swiss carved wood cows rest on the Shaker worktable; antique children's blocks and duck decoys are on the circa 1890 Rhode Island table. Irish linen slipcovers.





"I'm drawn to things that have age and character," Mollie Mulligan says. ABOVE: An 1860 cupboard in the living room holds a model water tower. The circa 1840 model fishing boat above the fieldstone fireplace was found on Nantucket. BELOW: In the kitchen, a 19th-century cupboard is filled with American papier-mâché candy and vegetable containers. "I don't know why I collect them," says Richard Mulligan. "They're just whimsical and fun."




MOTEL
ROOMS
ILTON N.H.
RETURN TO
KITCHEN
AFTER USE
CREAM
RED COW
E BUTTER



tions of either Mollie or Richard, whose quiet manner belies a playful sensibility and an artist's flair for making things. When they bought their house in the late sixties, they took one look at the living room's unspectacular brick fireplace, and Richard built a new one in fieldstone—himself. When professionals wanted to plane the antique Pennsylvania floorboards that Mollie had found for the living room ("Can you imagine?" she asks indignantly), she and Richard worked with their own craftsmen to lay the boards. She found green barn siding from New England to cover the living room walls, which had "too many layers of wallpaper to do anything with."

The living room is filled with painted furniture, which is chosen for its proportions—never, as Mollie points out, just for its color. Both Mulligans learned to appreciate painted furniture in Iowa, where such pieces were plentiful. The chairs and sofa have three different sets of slipcovers (white linen, printed linen and white chenille), which are changed "whenever," according to Mollie, whose self-described penchant for old fabrics was nurtured in the days when she worked for fashion designer Gustave Tassell.

Another of the Mulligans' passions is hooked rugs, which have also caught on with their clients. In fact, the first time Bette Midler visited the Mulligans at home, she said, "So this is where all the best things are!" and pointed to a small rose-patterned rug, exclaiming, "That rug is *mine*!"

Mollie and Richard Mulligan have stocked the house with wonderfully eccentric objects: Victorian candy containers, miniature chairs, German pitchers shaped like animals dressed in humans' clothes, old Humpty-Dumptys. A long gallery off the master bedroom houses Richard's collection of signs, which range from one that says Justice of the Peace with the *s* backwards to the improbable Chickens Keep Off This Grove.

In addition to these treasure troves, Richard Mulligan's own creations populate the rooms. Pick up what looks like a perfect antique fish decoy, and you find out that Richard made it. And scattered throughout are the lamps, those combinations of unlikely ingredients—from cement garden fixtures and antique animals carved out of wood or chalk to silhouettes of cutout tin—that Richard magically concocts into whimsical objects that are prized by such seemingly unwhimsical people as Arnold Schwarzenegger.

There isn't a corner of the Mulligans' house that doesn't beguile, but sooner or later everyone who visits ends up in the kitchen. "It was originally two rooms, one of which was a formal dining room," Mollie says, "but now it's a big kitchen for people to share conversation in. We had kitchens like this when we were growing up in Iowa." Designed with the aid of noted chef Michael Roberts (Mollie is an avid and accomplished cook), the room is built around a center island that was once a baker's table. Overhead, one side of a hay cart now serves as a pot rack. A big antique Connecticut table welcomes guests; French doors from an old restaurant open onto the front porch; there's even a swing secured to the roof joists, so you can really swing on it. "Nothing is for show here," Mollie points out.

"The most important thing about the furniture we make is that it's functional," she maintains, and their kitchen is proof. It is full of pieces that she and Richard have copied for their customers—cupboards, spice racks and even painted firkins, which Mollie offers in graduated sizes and lines with tin, so they can be used for any-

"We entertain mostly at home—and none of our guests seem to mind sitting in the kitchen," says Mollie Mulligan. Antique and reproduction chairs surround the vintage painted table. The chandelier depicts a farmer sowing seed. In the corner is a circa 1760 cupboard topped with spongeware bowls; beside it are a painting on tin and a ladder for holding cookbooks and smalls.





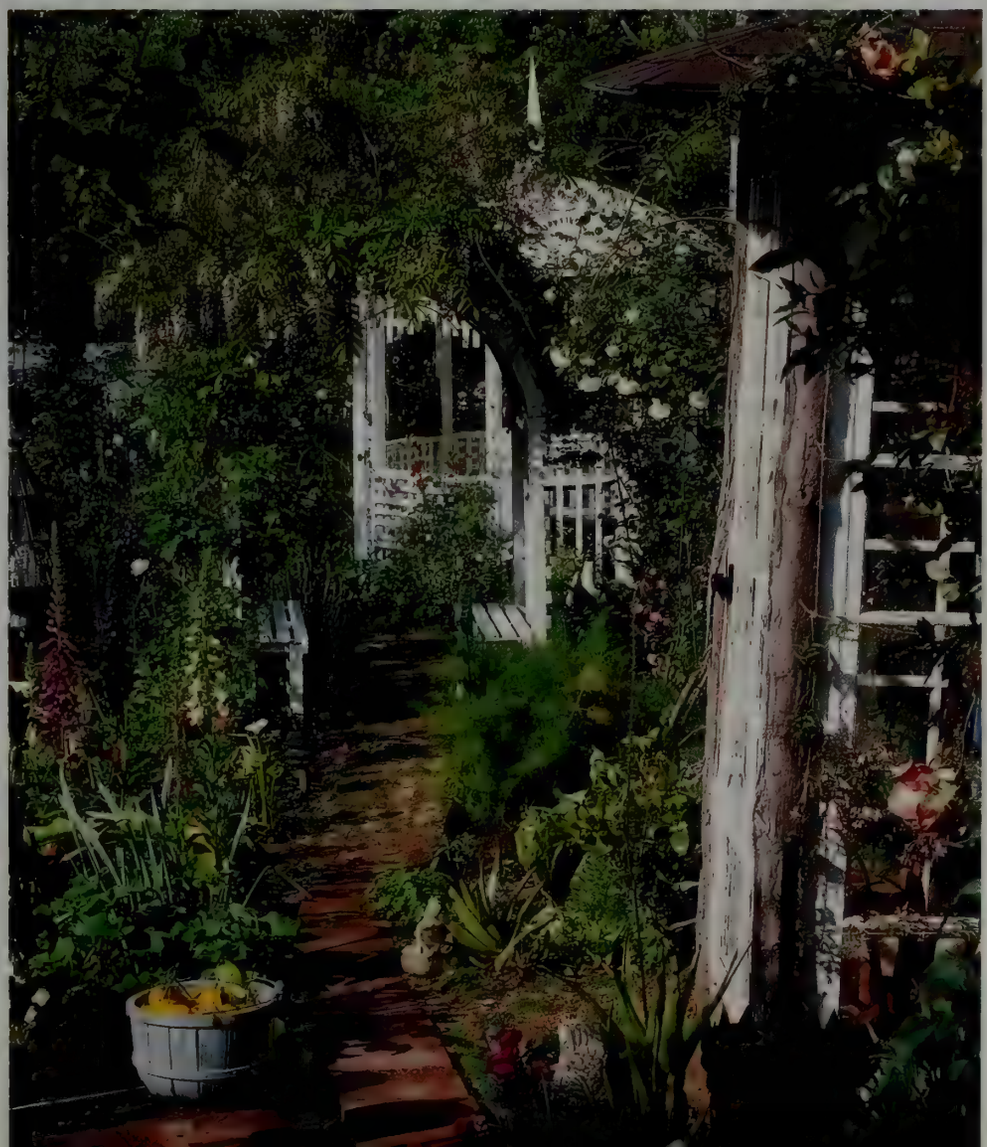
thing from ice buckets to flower containers; she even presses the largest one into service as a spare end table at parties.

Function aside, however, the Mulligans are just plain good at making people feel at home. Director Richard Donner once asked, "Can we move in?" And fashion designer James Galanos, whose own domestic aesthetic is considerably more formal, takes his shoes off when he comes to dinner. "He loves my Mandarin spareribs," Mollie notes. The Mulligans don't just sell a down-home, comfortable lifestyle; they live it. And word is out on the street, as Mollie Mulligan explains: "It's getting so that my customers are calling and inviting themselves to dinner." □



ABOVE: Miniature chairs are arranged on a shelf in the bath, where a circa 1840 painted drying rack from Kentucky is for towels. Richard Mulligan fashioned the lamp, which is made with an antique chalk sheep.

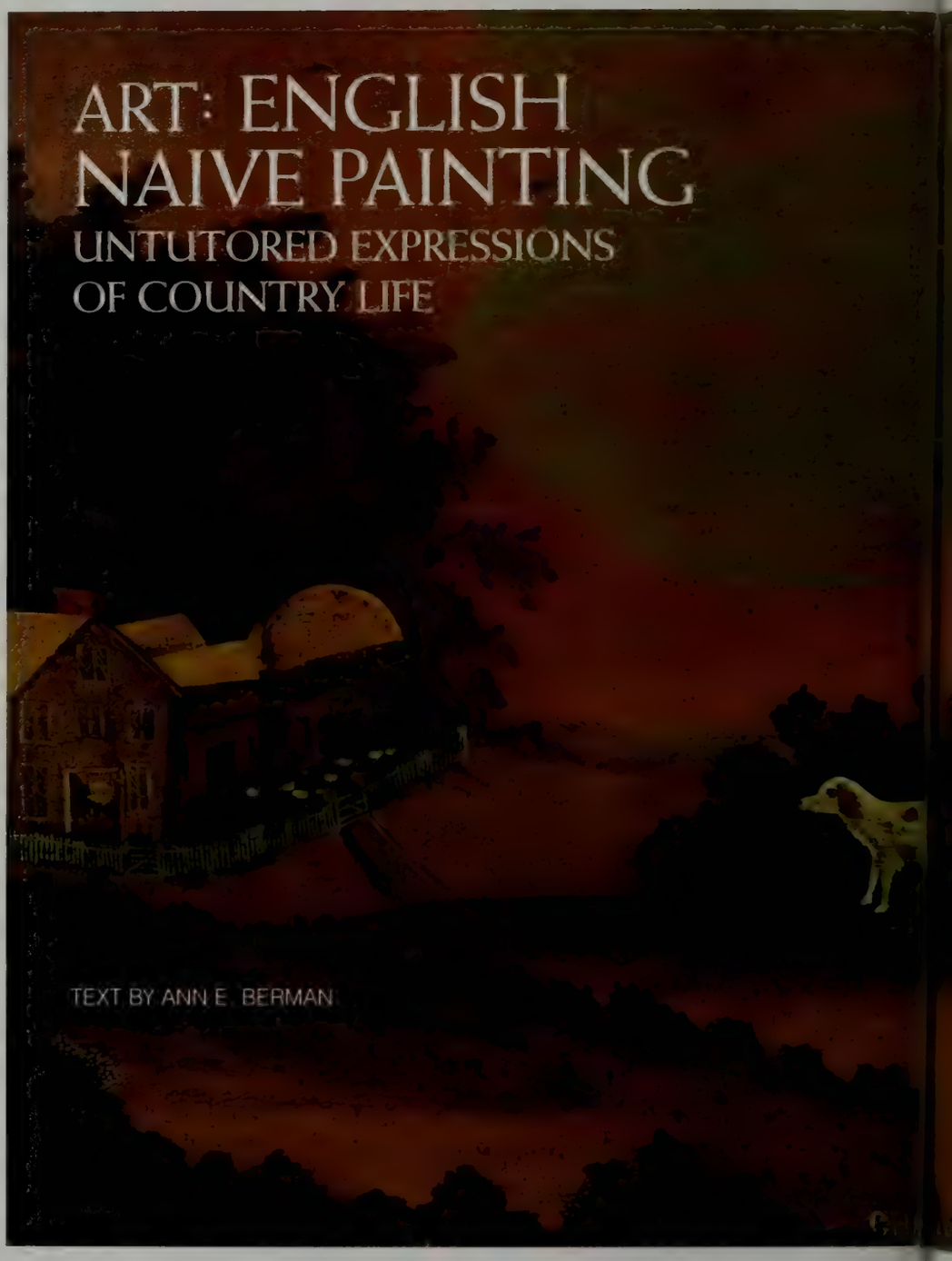
LEFT: A drawing of Mollie Mulligan at age six is displayed above the circa 1910 hand-painted chest of drawers. Over the circa 1874 French field bed, with handmade Irish lace and crochet bedding, are a painting on fabric of runaway children and a sign from their collection. The circa 1890 "tea and tart" table at left is for late-night suppers for two. BELOW: A path through the garden, designed by Ann Marshall, leads to a gazebo that came from Humphrey Bogart's estate.



ART: ENGLISH NAIVE PAINTING

UNTUTORED EXPRESSIONS OF COUNTRY LIFE

TEXT BY ANN E. BERMAN



WHILE SIR JOSHUA REYNOLDS, Thomas Gainsborough and J. M. W. Turner chronicled the view from the great English country houses and cities of the eighteenth and early nineteenth centuries, another kind of English painter was recording the business of everyday life in the countryside and small towns. There, prosperous locals often commissioned untrained journeyman artists to immortalize their prize animals, sleek sailing ships or young nephews just off to war in their military finery. These proud possessions and significant moments are the very essence of what has come to be known as English naive art. The imagined landscapes dreamed up by American folk painters were not natural to their English cousins, for whom a real-life subject was a picture's raison d'être, and requirements of specificity and detail its guiding principles of composition. The results display all the unself-conscious charm of great folk art, while providing a unique window into the rich and colorful life of the average Englishman of the period.

American folk art produced many identifiable "stars" like Ammi Phillips, Thomas Hicks and others, but its English counterpart was largely an anonymous art. Even when a painter was at great pains to identify his subject (like the long-winded maker of *Joseph Lawton's Midland Plum Pudding Pig at Little Haywood, Staffordshire*, for example), he often failed to sign his own name. Sometimes similarities in background or detail in several paintings from the same locale point to a single unknown hand, and rare signed works are occasionally matched with names in contemporary trade gazettes, usually appearing under the heading of "housepainter" or "blacksmith." These tradespeople probably earned a tidy bit on the side by painting all the pictures required by their neighbors—a kind of dual trade arrangement. The professional traveling artist or itinerant limner who figured so largely in American folk painting was also a feature of eighteenth-century Britain, but by 1800

Champion Bull and Prize Cabbage, W. Williams, 1804. Oil on canvas; 14½" x 32". Typically executed by provincial and itinerant artists and journeymen, English naive paintings documented the activities and preoccupations—livestock, country sport and leisure pursuits—of the prosperous farmers by whom they were usually commissioned. Rendered in a style frequently devoid of perspective and proportion, depictions of prizewinning animals and crops were a predominant subject matter in naive paintings. Rutland Gallery, London.

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most English towns and villages provided too much competition for anyone just passing through. By contrast, in the larger expanses of the American continent these wanderers were the only painters available to most of the population well into the nineteenth century.

The older, more densely settled English world also produced a style of naive painting different from that of the rough-hewn Colonies. Even local English painters were exposed to some academic art, and their works tend to blend direct observation with attempts at classical proportion and perspective. Some painters even borrowed details or whole compositions from popular prints or paintings of the day, depicting their chosen subject within the framework of the standard sporting picture, townscape or portrait. The odd juxtapositions and distortions of the isolated American artist (like an enormous bird perched on a tiny tree) are not characteristically English. Instead, exaggerations are purely practical, designed to emphasize what the artist's patron deemed important: the heft of a cow, the speed of a stagecoach, the neatness and prominence of a village inn.

In particular, depictions of prize farm animals required creative embellishment. Until bloodstock books and photography came into common use in the mid-nineteenth century, animal portraits served as pictorial pedigrees to be carted to neighboring farms to advertise available breeding stock. During this period great amounts of fat were still being consumed by the English populace at table and in candle making, so the bigger the sheep, cow or pig, the bet-



ABOVE: *The Worlingworth Ox-Roast*, Robert Mendham of Eye, 1830. Oil on canvas; 30" x 40". Through their elaborately detailed portrayals of the daily lives of rural townspeople, naive artists recorded for posterity the customs and values of the English inhabitants, who tended to resist modernization and changes associated with the increasing influence of the Industrial Revolution. Nick Woodbridge, Minehead, England.

OPPOSITE: *Boy in Blue with Toy Horse*, circa 1830. Oil on canvas; 37¾" x 30¾". Before the art was superseded by photography, portrait paintings were in demand by all classes of society, including people in small towns. A painting of a boy in dress clothes was probably commissioned by his parents to mark a milestone in his life or to record what he looked like at a certain age. Alistair Sampson Antiques Limited, London.

ter. Some poor creatures actually became too heavy for their legs and had to be carted around to the fairs where they won ribbons for their proud owners. As a permanent record of such a triumph, a portrait—frequently inscribed with names, dates and relevant weights—might be commissioned from a local painter, who often felt pressed to present the animal in as favorable (fat) a light as possible. These works, as well as the pictorial pedigrees, usually exaggerate the champion's avoirdupois at the expense of its head and limbs, and place it in (or on, as it sometimes appears) a previously prepared, generic green landscape or minimal barn interior.

English town life was not neglected by the naive painter. Indeed, folk artists addressed urban subjects long before it was fashionable for academic painters to do so. The results include topographic views and more localized depictions of squares, streets or buildings, conceived as documents of general record, or perhaps created by commission for an owner of a pictured business. Some paintings emphasize the bustling commercial life of a town and feature every kind of vehicle and passerby, including dogs and children. Others are empty stage sets in which the buildings themselves assume overwhelming importance. Both tend to be unsparingly accurate—including even less-than-aesthetic details like the remains of torn paper placards on a public wall. These small truths, often overlooked by more academic painters, add to the historical interest of these works and to their strong sense of place.

The prominence of carefully lettered shop signs and brightly painted coaches in some views hints that their creators may have been sign or coach painters who frequently doubled as "jobbing" artists. The same painters were probably responsible for the many pictures of coaches alone, in





Portrait of a King Charles Spaniel, circa 1870. Oil on canvas; 17" x 22". An integral part of English sporting and rural life, dogs—featured in portraits or as companions in hunting scenes—appeared in a wide range of naive paintings, with working dogs often painted by professional artists and pets by amateurs. Animal portraiture became so widespread by the late 18th century that it became a genre of its own. Iona Antiques, London.

The middle-class Englishman apparently favored "portraits" of prized possessions over those of friends and family.

town or on the road—no doubt commissioned by the coaching lines' proud owners. Pride of ownership made ships another common subject, but the majority of these paintings were done by moonlighting seamen or others who had experience with rigging and nautical detail. Ship portraits too were practical, not purposely aesthetic affairs. Like the prize sheep in its schematic landscape, a carefully detailed vessel—with sails and pennants flying—might be set down in vestigial seas that were merely a series of scalloped waves. Other ship portraits, like those by the Walters family of Bristol (generations of early- to mid-nineteenth-century painters with some academic pretensions), are more sophisticated while retaining the directness and specific-

ity of folk art. Sadly, interest in both kinds of ship portraiture seemed to fade with the advent of steam and iron hulls in the mid-nineteenth century.

The middle-class Englishman of the period apparently favored "portraits" of prized possessions over those of friends and family. Images of loved ones were the bread and butter of the American itinerant limner, but far fewer Englishmen commissioned works of this sort. When they did, the results tended to celebrate important moments—an owner with his prize animal on fair day, a child at a certain age, a soldier in uniform going off to war. These last were sometimes executed in watercolor and were often more successful at reproducing spiffy uniforms complete with epaulets, belts and insignia than in capturing the likeness of the young soldier who wore them. Groups of people participating in sporting and other events were painted even less frequently, although the best-known British naive painting, *Hammersmith Bridge on Boat Race Day* by the then sixteen-year-old Walter Greaves, happens to be such a work. Executed in 1862, it embodies all the freshness of vision and intuitive good design of the natural artist. Unfortunately, Greaves left us very few of these folk gems: He came under the tutelage of James McNeill Whistler and was immediately transformed into an academic painter of no special interest.

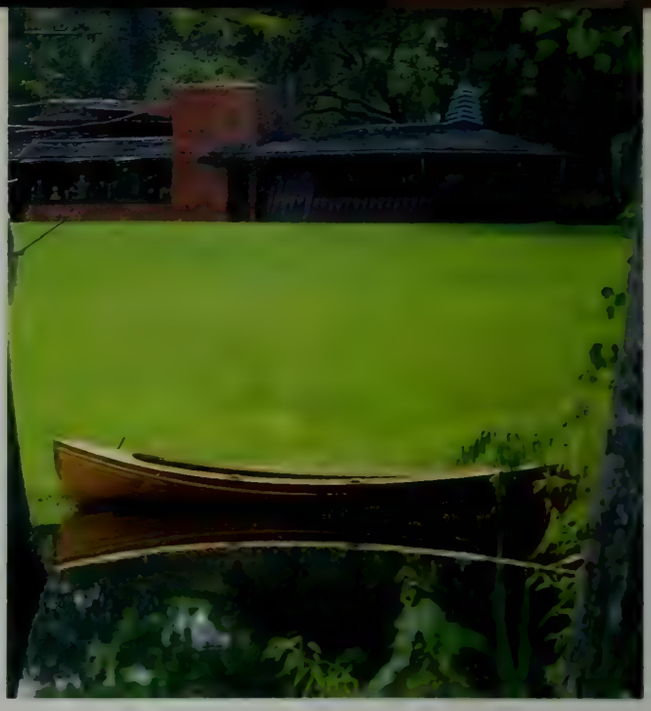
The conversion of Greaves is typical of the disdain with which the British academic art community regarded naive painting—until very recently. Folk painting's rehabilitation, which began in the 1920s, coincided with the renewal of interest in folk art in the United States, spearheaded by collectors like Abby Aldrich Rocke-

continued on page 182

Still Life, circa 1790. Oil on canvas; 26" x 32½". Naive artists were often hired to depict possessions held in high esteem by a well-to-do family; here, a still life includes several pieces of fine tableware. Their paintings survive today as relics of the vanished lifestyle of thriving English agricultural communities. Alistair Sampson Antiques Limited, London.







"Frank Lloyd Wright couldn't design an ordinary-looking building," says producer Joel Silver, who since 1988 has been restoring the little-known Auldbrass, Wright's 1939 plantation in Yemassee, South Carolina. ABOVE: The main house is topped by a copper spire.

"I like elements of modernism and classicism, but it's Wright's architecture I want to live in," says Silver, whose goals include completing Wright's unrealized plans for Auldbrass. ABOVE: A St. Lawrence skiff lies at the edge of the pond; beyond is the spire-capped kitchen.

FRANK LLOYD WRIGHT'S AULDBRASS

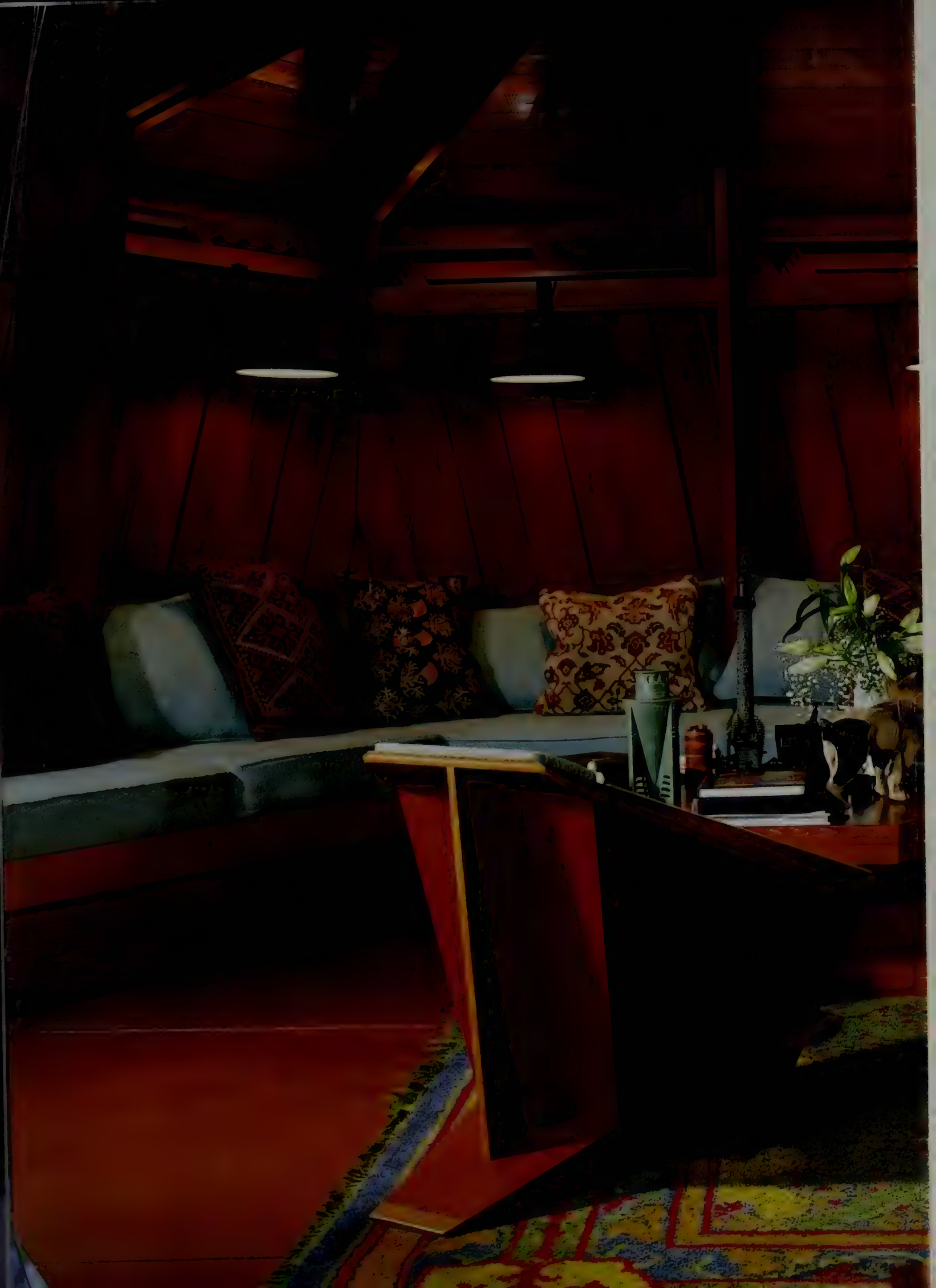
A FILM PRODUCER RESTORES THE ARCHITECT'S FORGOTTEN PLANTATION COMPLEX IN SOUTH CAROLINA

TEXT BY BRENDAN GILL PHOTOGRAPHY BY JOHN VAUGHAN



THE LEAST KNOWN and least honored of the major architectural works of Frank Lloyd Wright is Auldbrass Plantation—a complex of buildings designed at the height of that burst of creative activity that characterized Wright in his early seventies. (Of the scores of projects Wright executed in his exuberant old age, he used to say, "I just shake them out of my sleeve.") Auldbrass is located in the thinly populated countryside of coastal South Carolina, about an hour's drive from Charleston. The commission to de-

"The whole house is a stylized tree," says Silver. LEFT: Wright designed the cypress plank walls to slope at the angle at which the trees grow. The copper downspouts on the caretaker's cottage are an abstraction of the Spanish moss prevalent on the property.







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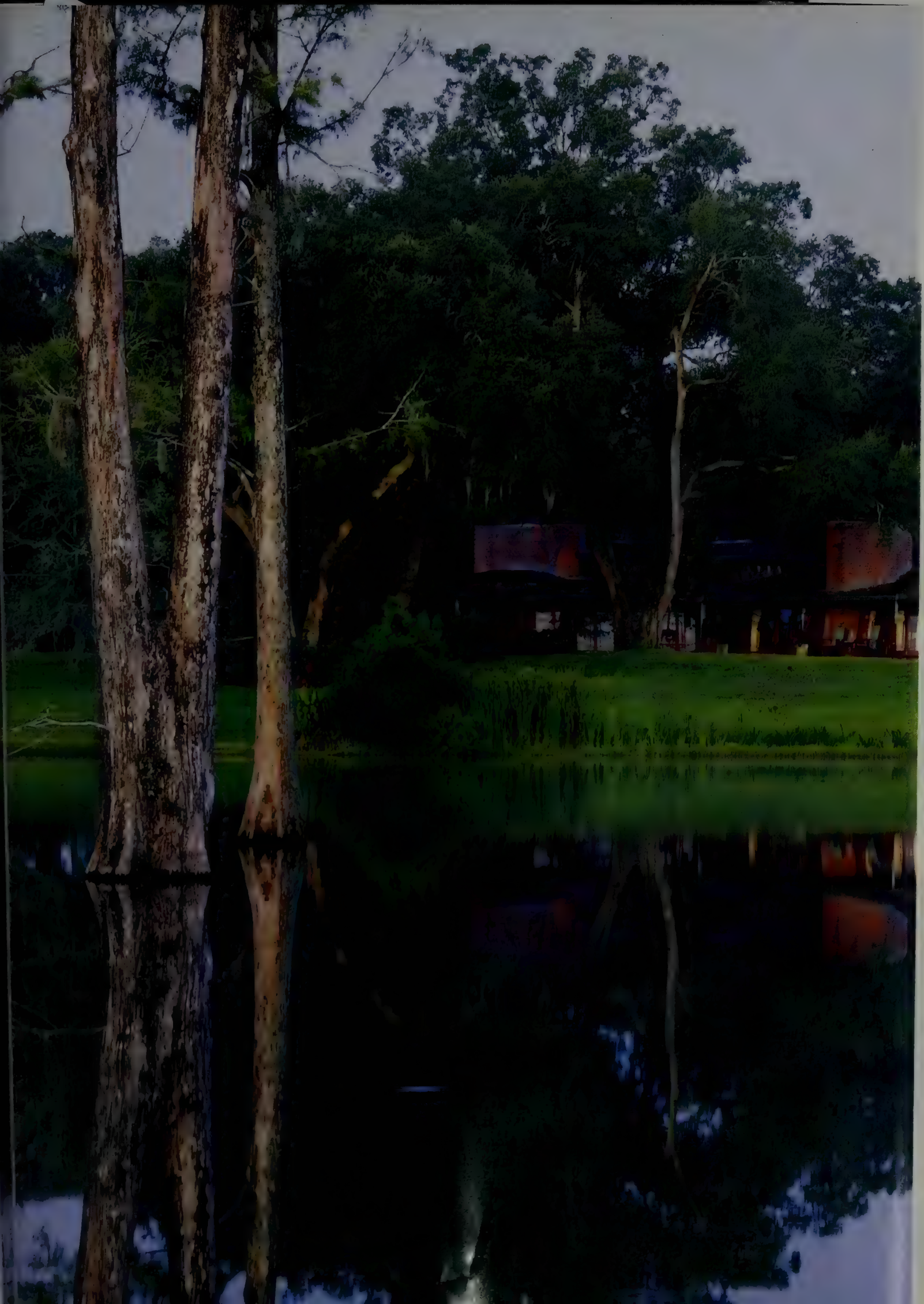
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"The general plan-form is of a type yielding greatest intimacy with the beauty of the surrounding forest glade," wrote Wright of Auldbrass. The architect's credo that a structure "be *of* the hill rather than *on* the hill" attracted Silver to his works. "Auldbrass accomplishes that," he says. "It adheres to the site and grows out of the environment. It practically screams the idea 'organic architecture.'" The "rambling cypress buildings," as Wright referred to them, are spread out, though connected. Silver has restored the original structures and rebuilt others—such as the barn—that had been destroyed or lost to fire.

The hexagonal open plan provides a degree of informality to the main living spaces. ABOVE: Modular hassocks in the living room reinforce the hexagonal theme. The feathers-and-arrow frieze was "Wright's tip of the hat to the history of the area," observes Silver.

BELOW: In Wright's layout, derived from that of the typical antebellum plantation, the kitchen was separate from the main house and reached from a covered breezeway. Silver changed the corridor into a long dining room, following Wright's later plans of the 1950s.

sign it came to Wright in 1939, at a time when he was also at work on designs for a college in Lakeland, Florida, and for Taliesin West, outside Phoenix.

Though intended from the start to serve as a private residence, Auldbrass shares with the Florida college and with Taliesin West the appearance of a campus, unexpectedly grand in scale. When passing through its gates and catching a first glimpse of the blue-green copper roofs of the plantation structures extending, with the abstract elegance of a sword blade, for a thousand feet or more along a grassy rise, one is reminded that astonishment is the emotion that Wright wished all his works to evoke, followed by delight.

On the Auldbrass "campus," buildings different in size and purpose—living quarters, stables, kennels, a hay barn, an aviary—are sited on a criss-cross of sharply angled graveled roads





A few pieces were intact when he acquired the house, but Silver had most of the furniture constructed from specifications found in the more than 200 drawings Wright executed for Auldbrass. "We've also incorporated furniture intended for some of his other projects," Silver says. The two tub chairs in the "playroom" were designed for Taliesin West. The lamps above the built-in sofa are "part of Wright's modular scheme—the element of mobility and improvisation he had in mind—for the house," Silver says. "They're supposed to go from room to room, wherever you want to put them." The rug is by C. F. A. Voysey.

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ABOVE: Silver's office, in what had been the gun room ("There was a bar; after hunting they would have a drink and relax," he says), is located in a building at the entrance to the grounds. The bench with leather-covered cushions is by Wright; at the desk is a judge's chair.

BELOW: In a corner of the living room is Wright's chaise longue, conceived specifically for the space. A circa 1910 painted prototype of a vaudeville poster is by Alfonso Iannelli. On the table sit a 1950s Florentine hand-fired porcelain chess set and a Korean bronze vase.

and concrete walkways. These formal axes, threaded through a grove of ancient live oak trees, establish an agreeable tension between the natural and the man-made, in a climate and terrain where nature has nearly always proved able to take the upper hand (Hurricane Hugo is a recent example). Without such tension, Auldbrass might seem a mere assemblage of curiously shaped farm buildings, set down more or less at random in a rural setting that had long ago seen better days.

It was here in the Low Country of South Carolina that rice fields and



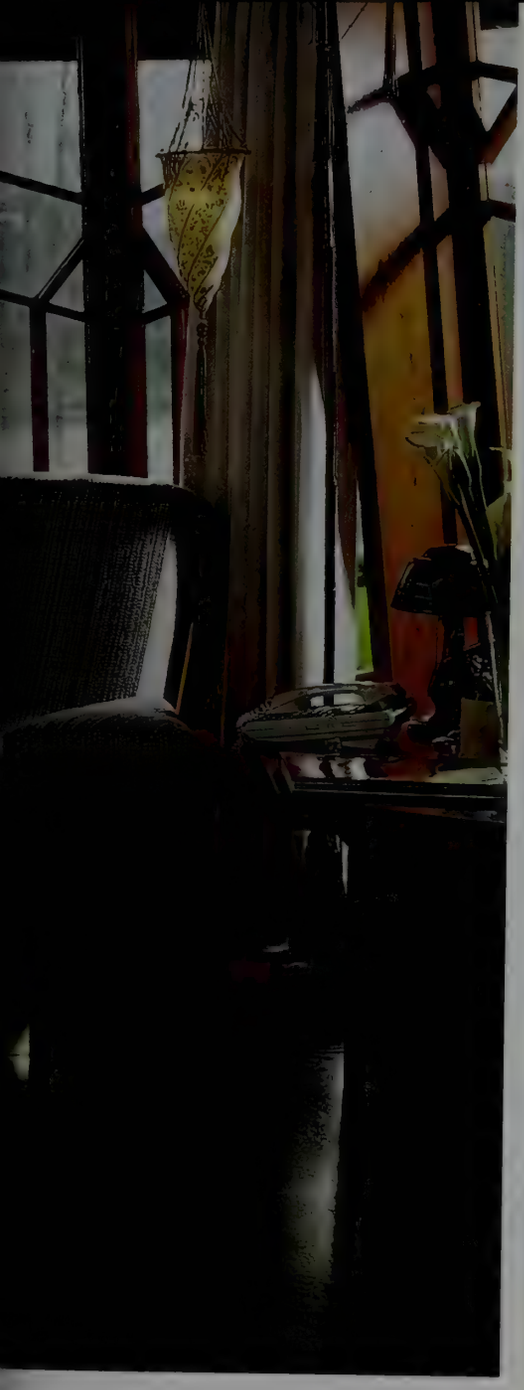
OPPOSITE: At the far end of the dining room, Wright's hexagonal tables, which fit into the wall niches, join with smaller units to form a dining table. The concrete floor has "the original hard red wax that gives it the quality of leather," Silver points out.

canals were gouged out of swampland in the eighteenth and nineteenth centuries and produced vast wealth for generations of plantation owners. At the time, to cultivate rice profitably required the backbreaking labor of large numbers of slaves; with the Civil War and the subsequent freeing of the slaves, the rice fields were abandoned, the tidal canals ceased to function and the primordial wilderness began to return.

The long-vanished "big house" of Auldbrass—in pre-Wright days called Oldbrass—is said to have been destroyed by Sherman on his march to the sea. The plantation was among the immense holdings of the Middleton family of Charleston; from the Oldbrass wharf on a canal leading into the Combahee River (known locally as "the little Amazon"), rice was shipped to market in the port city of Beaufort. In the 1930s a wealthy New York City business consultant, C. Leigh Stevens, acquired some four thousand acres of Oldbrass fields and forest with the praiseworthy notion —common in the Great Depression —of turning it into a model, self-supporting farm. Stevens called on Wright to draw up the master plan.

What the name Oldbrass initially stood for nobody can say for sure; with his usual impetuousness, Wright decided to change the spelling to "Auld." He liked giving his projects romantic names, and Auld may have







ABOVE: Silver converted a former chicken coop into guest quarters, offices and a tack room. His plans include erecting a guesthouse Wright had envisioned. Wright's grandson Eric Lloyd Wright designed the cypress chairs. "They're our version of the Adirondack—having evolved from the property and the lines of the house," says Silver, who adds, "Despite appearances, they *are* comfortable."

"There's not a single window from which the view is not spectacular," says Silver. ABOVE: The master bedroom doors are detailed with a tree motif. Silver had the bed throw made from original Wright upholstery fabric; the chaise longue is a Wright design.

"It's a dream in mid-dream," says Silver of the stage of his restoration efforts at Auldbrass. "It will take me a lifetime to complete it." OPPOSITE: Silver and Lisa Reich stroll with their dogs along the road leading from the compound to the Combahee River.

RIGHT: The terrace off the living room is where one "can experience the entire situation," Silver says. Wright termed the band of clerestory windows "the lantern" because of the glow emitted at night. The red chairs and table are reproductions of a set Wright designed for Midway Gardens in Chicago.





struck him as more fanciful than Old, or he may have wished to pay tribute to Stevens's Scottish ancestry. Plainly a client with a sense of humor as well as an ample pocketbook, Stevens let Wright have his whimsical way not only with the name of the plantation but with its design as well.

For in architectural terms Auldbrass is replete with novelties. Each of its separate structures is laid out on a gridiron of hexagons four feet in diameter, with walls rising not in a true vertical of ninety degrees but at an angle, or "batter," of eighty-one degrees; moreover, the cypress battens of which the walls are composed are themselves laid up at a slant. Even the very long swimming pool that Wright designed has walls that slope outward as they descend. Why this sedulous avoidance of the vertical, which made the work of carpenters and masons so much more difficult to execute correctly? Because, so the architect said, the live oaks that he wished his structures to resemble never grew straight; as their trunks tilted, so would Auldbrass.

Similarly, the copper downspouts of the gutters of the main house were stylized versions of the Spanish moss that hangs in profusion from the surrounding trees. To bind the house still more closely to its site, which was once the hunting ground of the Yamasee Indians, the cypress panels framing its clerestory windows were cut out to look like feathered arrows or, alternatively, like Indian warriors paddling a canoe. (Wright rejoiced to sow confusion in respect to what had inspired his handiwork; he rarely offered the same explanation twice.)

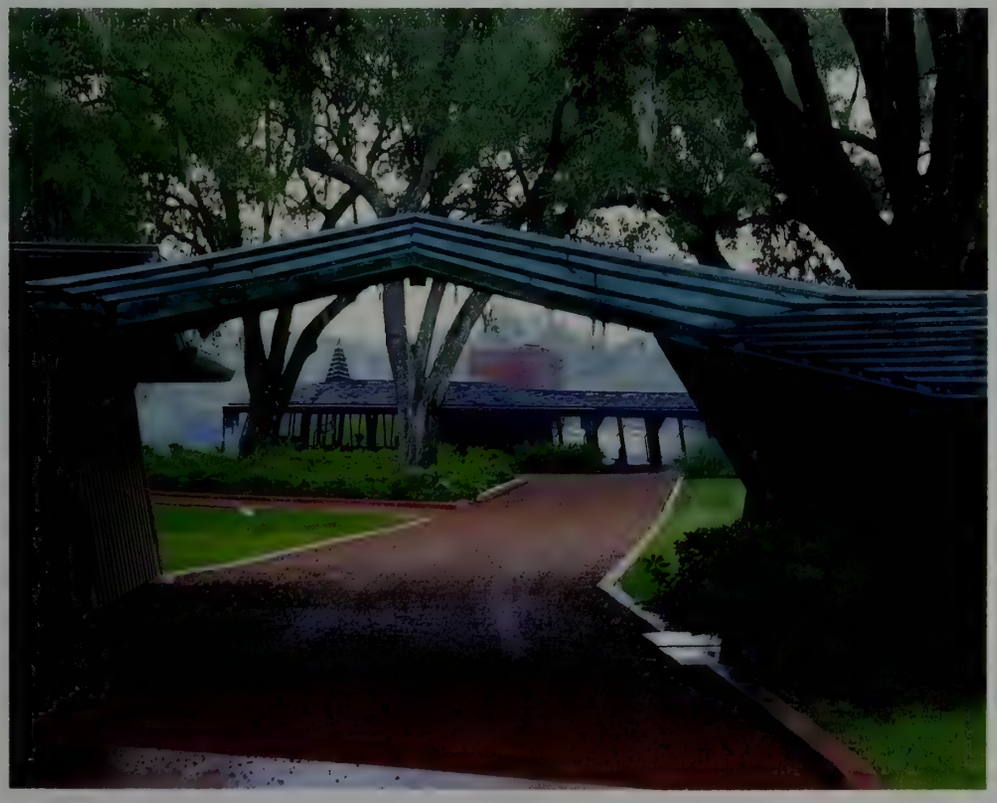
Given the important place that Auldbrass deserves to occupy in the Wright canon, its persistent lack of fame amounts to something of a mystery. It may be that Stevens was averse to calling attention to its construction

continued on page 180

OPPOSITE: A crushed-brick walkway leads to the barn. "By folding the roof down and the corners of the doors back, Wright created something origami-like," Silver notes.



ABOVE: "This structure had another application under Wright's plan," says Silver. "It was a mule and cow barn; we reoriented it for use as a horse stable." BELOW: The gabled portal, framing the dining room corridor and kitchen, served as the original entrance to the property. "It's where I leave the insanity I work with every day," says Silver. Supporting the archway to the right is a kennel; to the left is Silver's office. "It was Wright's genius to place the house in a grove of oak trees and to draw on that aesthetic for his design," he emphasizes.







"It was just an old barn in a hayfield," says noted television producer Alan Shayne of Southview, the Connecticut residence he restored with painter Norman Sunshine. OPPOSITE: "We enlarged the two ponds nearest the house," Shayne points out. "The house had no charm, no gardens and a partially blocked view," recalls Sunshine. "It took a lot of work and several additions to get it right." ABOVE: A profusion of tulips framed by boxwood borders makes up the kitchen garden near the silo.

CONNECTICUT SEQUEL

ESCAPING THE SCRAMBLE OF URBAN EXISTENCE IN A LITCHFIELD COUNTY BARN

TEXT BY JUDITH THURMAN PHOTOGRAPHY BY BILLY CUNNINGHAM

"ONLY CONNECT!" wrote E. M. Forster, but then he never lived in Hollywood. The modern spiritual feat is to take your life off the hook. That's precisely what Alan Shayne and Norman Sunshine did when they left Los Angeles for Litchfield County, Connecticut, and settled into an old barn at the heart of a hundred acres. They're not exactly like those gentlemen farmers of the last century who employed their leisure breeding the prize steer, the







"We wanted the barn's atmosphere to be that of a marvelous English or French country house that had lots of antique furniture," says Alan Shayne (above). "It's very European in feeling—comfortable but in no way formal."

black tulip or the balanced grape, but in their own way they too are devoted to the search for an ideal hybrid: an existence that resists distraction.

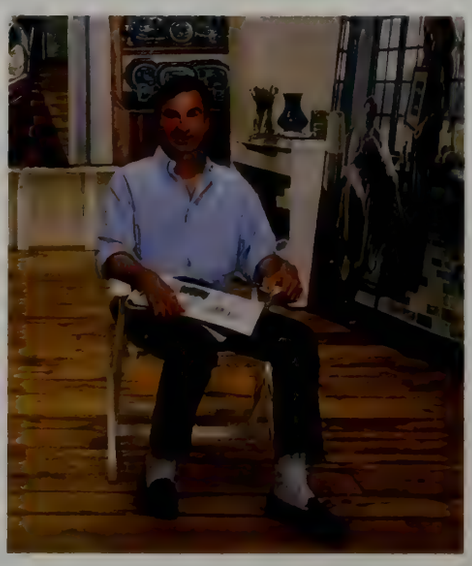
Shayne, the former president of Warner Bros. Television, is now writing in what was once the barn's grain silo and is now a luxuriously monastic tower study. Sunshine, an artist whose most recent Los Angeles work tended toward abstraction, has "turned back to realism," he says, and is painting a series of monumental portraits in his light-washed studio. Their lives have evolved, they say, toward more and more autonomy and privacy.

A master of creative casting, Alan Shayne is as far from the stereotype of the manic mogul as you can get. He cuts the figure of a Yankee mandarin, and one could easily mistake him for a professor of Greek poetry in some small New England college, or a Brahmin vicar from Louisburg Square. While that wasn't the Boston neighborhood where he was born, he did begin his professional life as a classical actor, working on Broadway with Katharine Cornell and starring in plays by Shakespeare and Giraudoux. He then moved on to writing and producing, eventually transforming Warner into one of the most successful television companies in Hollywood. Five of his series reached the five-year survival point, beyond which all is profit and glory—including *Alice*, *Night Court*, *The Dukes of Hazzard*, *Scarecrow and Mrs. King* and *Growing Pains*. "The beach house in Malibu was part of that stage in my career," he says with his patrician smile, "like the Mercedes with its prime parking space, the weekends in Palm Springs and the big parties. I was happy with my work, yet it was never my goal to be or stay in Hollywood. I always knew I wanted to live a quiet life surrounded by books and music. And I've recently managed to finish my memoirs."

Norman Sunshine was born in Los Angeles but came East to study painting in Manhattan. He established his name as an illustrator and worked for the best-known magazines in the city. But his work gradually moved away

LEFT: "The house was built around the actual barn frame," says Shayne, "with windows conforming to the horizontal spaces. We had the wrought-iron chandelier made for the living room, to complement the high ceiling." Sofa, love seats, chair in foreground and ottoman by Pierre Deux for Henredon.

ABOVE: "The study, where I write, occupies the upper part of the silo," notes Shayne. "Its cabinets and shelves were fashioned out of barn siding, and a carpenter worked for ten weeks to complete it all. We bought most of the objects while on our various travels." "The place had the bare bones we could work with," says Norman Sunshine (below, in his studio).



from commercial assignments into something more purely personal. At about the time that he met Shayne, he was experimenting with a series of "abstract but emotional cut-paper collages," he recalls. "They were so beautiful," adds Shayne, "that I used them as the title sequence for a television special called *The House Without a Christmas Tree*. It was so well received that we did three sequels—for which Norman won an Emmy."

The two friends also have a talent for collaborating on houses. Their first was a farmhouse in Bucks County, Pennsylvania, sequeled by a cottage in Connecticut, an adobe in Palm Springs, a Hollywood showplace, the Malibu beach house and now the barn. "Alan always talked passionately about the *country*," says Sunshine. "In L.A. that's a word from a foreign language." "I left home at fifteen," Shayne explains, "but my sense of place was formed in



New England, and I missed the proximity to nature. Everyone, I suppose, has his own notion of life as it should be, the 'if only' dream: 'If only I could.' And the day came when I could."

Once the two decided to leave—or, as they say more bluntly, to "get out of"—California, they were "desperate to find a place quickly," says Shayne. "Spring was coming, and we wanted to plant a garden." They searched for a very large and isolated piece of land with a body of water and a house remote from the road. They'd seen the barn early on,

LEFT: The checkerboard floor of the kitchen's eating area takes its inspiration from an 18th-century floor cloth. Suspended above the English table and Windsor chairs are old lanterns. Sunshine painted the landscape.

BELOW: Three 19th-century American primitive paintings overlook the dining room, illuminated by a wrought-iron Bavarian chandelier. The long 19th-century English school table rests on a Bessarabian-style rug.



"The peace and quiet helps me to paint and Alan to write," says Sunshine. ABOVE: A massive fireplace, built from stones gathered from the original walls of the property, dominates one of the master bedrooms. The fauteuil is 19th century. BELOW: "In the winter the porch's screens are replaced by glass," says Shayne. "The enclosed room faces south to the view, hence the name of the house." The painting is by Sunshine. An array of willow furniture adds to the rusticity.

judged it to be charmless and rejected it. "But occasionally you buy from sheer exhaustion," notes Sunshine. "We came back to it. We realized it had potential; it was a waif begging to be rescued. Sometimes you're attracted to the challenge of doing something that no one else can do. In any case, a house is the best sort of mutual hobby."

The residence is actually a complex of five barns, three large and two small, the oldest built in 1840 and moved to its present site by the previous owners. The interiors were so dark and eccentric that most beams and windows had to be repositioned. Shayne and Sunshine added a new wing of bedrooms, a spacious kitchen, a guest suite, and an Adirondack porch that serves, when the snow falls, as a win-





An antique farmer's workbench was converted to a sink and a space for arranging flowers in the mudroom. At left stands a late-18th-century child's chair under a hanging 19th-century checkerboard. On the chair at right sits their dachshund, Henry.

ter garden. "It was all constructed with old timbers, and with an abiding respect for the original simplicity of the architecture," says Shayne. "It took four years to get it right, but the house told us at every stage what it wanted." That meant "a California sense of space with a European sense of scale." The result is another species of ideal hybrid, a New World *mas* that is palatial at the same time.

Shared solitude can be a daunting enterprise, even with nine fireplaces to take the edge off winter, a pool to take the heat off summer, a lush cutting garden to provide blooms for the table, a gourmet catering shop in the nearest village and a community of accomplished neighbors to generate the occasional evening of good talk. But as Norman Sunshine puts it, "You have to *use* the country." For what purpose? "To discover what you think and feel without intrusion." □



ADITYA PATANKAR

"I may have learned to ride and control her, but I was never the boss," says Mark Shand of Tara, the subject of his book *Travels on my Elephant*. The 1991 best-seller chronicled their 800-mile trek in northeastern India. "There is so much that we can learn from them and so much to admire—even their pranks," he adds. "I am besotted with elephants."

ELEPHANTS AND INTERIORS

THE ADVENTURES OF CLIO GOLDSMITH AND MARK SHAND

TEXT BY ELIZABETH LAMBERT PHOTOGRAPHY BY DERRY MOORE

CLIO GOLDSMITH and her husband, Mark Shand, call their London apartment "a traveling tent, a place where everything reminds us of a journey." Portraits of maharajas from India, basketwork from Bali, a carved boat from Indonesia—whether bought in a souk, a bazaar or a London auction house, every picture and every object has a link to faraway places and people. "We buy things that make us dream," offers Clio Goldsmith.

The rooms are arrayed in the hues of sunny climates. "The walls are the color of the sun going down early in the evening," she says. "I used lots of terra-cotta—my favorite color, the color of hot countries." The couple may be in London, but their thoughts are usually somewhere else.

Mark Shand's thoughts, in particular, are with the elephants of Asia. His best-selling 1991 book, *Travels on my Elephant*, is an engaging story of his journey in India on the elephant he named Tara. He tells the story of finding her on a dusty road, leaning against a tree, her hind legs crossed, looking "like a prostitute on a street corner"—and of winning her trust and learning her ways before finally saying good-bye.

Shand's book, for which he won the British Travel Writer of the Year award, established Tara as a real celebrity. Letters continue to pour in:



Shand and his wife, former actress Clio Goldsmith, have filled their London residence with such pieces as a bust given to Goldsmith by her mother and a bird painting Shand inherited from his grandmother Sonia Cubitt. "This apartment is an oasis," he says. "When you return from traveling it's nice to be surrounded by things that remind you of a journey."

The idea of home as something more than a place to live when not traveling surprises her.



"How is Tara?" "Is she happy?" The answer is yes indeed. Shand returns often to India, and the first thing he does is visit Tara in the home he found for her at the Kipling Camp in Kanha National Park.

Their reunions are highlighted by much clowning around, the spirited games of a colossal tease who wants attention—a hug with her trunk, a tug-of-war with a length of cloth, a quick flip of her trunk to steal a tape recorder. "She can be like a child," he says, "an intelligent child who doesn't know her own strength."

Before Tara, Mark Shand's life was a series of almost random adventures: working as a jackeroo in Australia, selling Andy Warhol prints and Cartier jewelry in Caracas, building a house on Bali, getting shipwrecked in the Solomon Islands, searching for headhunters in New Guinea. "A rather undisciplined life," he notes.

Then a friend, novelist Gita Mehta, encouraged him to write about his travels. A book about a journey on an elephant seemed as good an idea as any. But he also had the good advice of another friend and a companion on his travels, war photographer Don McCullin, who told him, "If you go somewhere you must put something back." Shand agreed. "I've taken all my life," he says. "Now it's time to put something back."



OPPOSITE: A 19th-century Japanese elephant—one of the first pieces the couple acquired together—stands on a table in the living room. Below the bird painting is one of a pair of Egyptian-style herms bought in London. ABOVE: Arrayed on the mantel are 19th-century elephant tobacco jars and Clio Goldsmith's collection of bronze figural candlesticks—"fairy-tale stuff," she calls them. The circa 1830 Empire ormolu clock was also from Shand's grandmother.

Putting something back means spreading the word about the plight of the Asian elephant in the wild. "Quite rightly there has been a great deal of publicity and outrage about the terrible massacre of elephants in Africa for their ivory," he says. "The result is a worldwide ban on the sale of ivory, and this has effectively and dramatically turned the tables for the African elephant. Now the world needs to know there is another elephant with another problem—in a way, a bigger problem. A population explosion means a loss of habitat for the elephants of Asia. They are simply running out of space. There are an estimated five hundred thousand elephants left in Africa, compared with only about forty thousand elephants left in the wild in *all* of Asia. Unless we do something, the Asian elephant faces a very grim future."

Mark Shand wants to tell the world about the crisis, but he also wants to reveal elephants as the intelligent and lovable creatures they are. "So big but so gentle," he says. "An elephant can knock out a dog with a sneeze, but it can also take a pip from an orange with its trunk. We gave Tara some medicine hidden in a lump of unrefined sugar. She turned it around in her mouth, spat it out, crushed it with her foot, puffed the powder away and ate the sugar."

He hopes that the special he has recently finished for the Discovery Channel will help to raise public awareness. The film covers another long journey, to the Assam border in northeastern Bengal with Parbati Barua, a legendary elephant owner and expert whom he calls "a national treasure." "She's one of the last keepers of traditional elephant lore," he says. "Her father, the raja of Barua, was acknowledged as the greatest expert on elephants in the world."

The dedication of Shand's book is a thank-you to Tara and to Clio, whose moral support helps make his crusade possible: "For Clio and Tara, one small, one big, both loved."

Clio Goldsmith did not go along on that first journey with Tara—though they'd first met some years before, she and Shand had just become reacquainted, at a ball at Cliveden given by her uncle the financier Sir James Goldsmith. But she joined him for some of the filming. Her own love of travel began when she was a child. Her father, ecologist Edward Goldsmith, would return from his trips with tales that set her thinking about





ized it was far more. It turned out to be a piece of Renaissance jewelry, and I sold it at Sotheby's."

Clio Goldsmith has also had her share of the gypsy life, driving around Mexico, living out of a car with a mattress in the back of it. An antiques dealer of sorts, she would drive into villages, get out a loudspeaker and ask if anyone had anything old to sell. She would sift through the piles that emerged from every house and then drive north with old chests, pots and doorknobs tied to her car.

Later she settled in Guatemala, where she bought Indian textiles that she brought back with her to Europe and sold. "A carpetbagger," teased her mother, but the truth was that she was beginning to find it more and more difficult to part with her beautiful things. The day she rescued a mirror she'd found in Damascus from her own sale was the day she realized she wasn't meant to be a dealer.

The London apartment she shares

continued on page 183

OPPOSITE: Shand's office, which is also a bedroom, is filled with Empire pieces that belonged to Sonia Cubitt. Lining the walls are drawings along with a photograph of a boat Shand once owned.

ABOVE: A turn-of-the-century bust joins a Balinese basket and elephant figures in the master bedroom. Reflected in the mirror are southern Indian religious prints. Osborne & Little wallcovering.

exotic places and with gifts that encouraged her collector's instinct. "It was wonderful, watching him unwrap those fabulous things: tribal jewelry from the Masai and Rajasthan, headdresses, spears, primitive art. Other girls used to have pictures of Marlon Brando pasted into their books; I had pictures of Masai warriors.

"I guess I was always a collector," she adds. "After school I used to go down along the Thames at low tide, squelching along in the mud looking for beautiful objects for my treasure box. Once I found what I thought was a bit of ormolu, and years later I real-

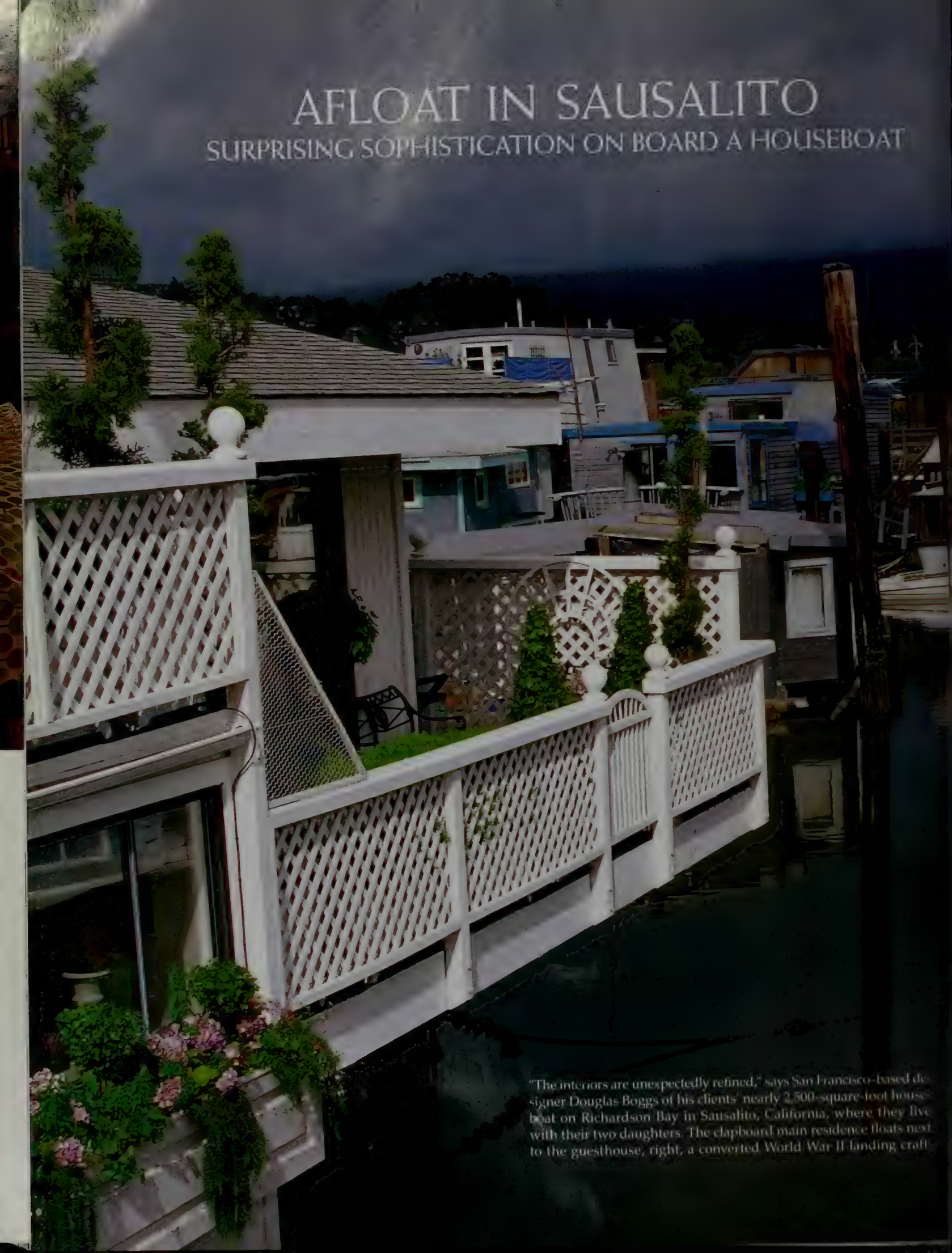


ADITYA PATANKAR

RIGHT: Mark Shand and Indian elephant expert Parbati Barua go for a ride on two of her elephants. Shand has made a film about their expedition in northeastern Bengal to publicize the plight of the Asian elephant. "Now my travels have a purpose," he says.

AFLOAT IN SAUSALITO

SURPRISING SOPHISTICATION ON BOARD A HOUSEBOAT



"The interiors are unexpectedly refined," says San Francisco–based designer Douglas Boggs of his clients' nearly 2,500-square-foot houseboat on Richardson Bay in Sausalito, California, where they live with their two daughters. The clapboard main residence floats next to the guesthouse, right, a converted World War II landing craft.



INTERIOR DESIGN BY DOUGLAS BOOCK ASID TEXT BY JOAN CHATFIELD TAYLOR PHOTOGRAPHY BY JOHN VAUGHAN



"Although the houseboat may one day be used only on weekends once the couple find their ideal home on land, they nonetheless wanted its atmosphere to be that of an elegant house rather than of a secondary, cabinlike residence," notes Boggs. "We replaced a freestanding Swedish stove with a fireplace and mantel to add warmth to the living room."

"WHEN I TELL PEOPLE that we're living on a houseboat in Sausalito, they expect my wife to be wandering around in flowing robes and me to be wearing a ponytail," the owner of a floating home on Richardson Bay says with evident delight. In fact, he and his wife are professionals to the core; he is an entrepreneur with a fistful of businesses and she is a physicist.

"You can call us recycled corporate types," he explains. "We were living in Santa Monica, on solid ground, with good jobs in big companies, the kind of positions we could have kept forever. Then we decided to move to San Francisco, where we had always wanted to live, and to go into business for ourselves.

"I'd resided in San Francisco years ago, while I was doing army duty in the Presidio, and spent a few nights with friends on a houseboat in Sausalito back in the beatnik-hippie era," the husband continues. "When my wife and I arrived here with our two daughters, we were planning to rent until we figured out exactly where we wanted to buy a house. She saw an ad for a houseboat and remembered how much fun I had said it was."

The houseboat in question was brand-new, just completed by one of the developers who are gradually gentrifying Sausalito's 256-craft community by replacing the scruffier boats with floating cottages constructed in compliance with regular building codes. Although a few residents are still in full-scale rebellion against the new rules, refusing to hook up their boats to city sewer and water lines, the area is gradually acquiring signs of respectability, albeit of a particularly northern California variety.



"She was against having a typical Sausalito houseboat look."



"It's very peaceful and quiet here, and you have a real sense of being close to nature," says the wife. LEFT: The dining area opens out to a deck dotted with topiary trees. The 18th-century Venetian goblets are part of her collection of antique crystal. Henry Calvin taffeta.

ABOVE: "It was a challenge to fit a professional kitchen into such a limited space," explains Boggs. "For example, when the limestone counters were first installed, they caused the boat to lean to one side." The guesthouse can be seen beyond the breakfast area.

World War II landing craft, decrepit barges, fantastical shingle constructions and clapboard houses are jumbled together in close proximity.

The population is equally varied, according to the owners. The husband comments, "There are all types of people, from barely subsisting to affluent, including recovering hippies who are working as waiters and day laborers, struggling artists, nurses, photographers, lawyers and doctors. It's like SoHo."

"Except that here you walk into a Nob Hill apartment," responds Douglas Boggs, the San Francisco designer who created interiors in the houseboat unlike any others in the neighborhood. "I had already done the family's fifty-foot yacht, where the wife had made it clear that she didn't want the usual way of doing yachts. She asked for Neoclassical, with lots of silks and damasks. Everyone said, 'No, no, those fabrics will never last on a boat.' I explained that, but she didn't mind, and we went ahead.

"When it came to the houseboat," says Boggs, "we had even fewer restrictions, since it isn't meant for seagoing like a real boat. She was against having a typical Sausalito houseboat look, so it was more like doing a very sophisticated city residence." Together they fashioned an open, monochromatic space in which a creamy shade of off-white is expressed in materials as luxurious as moiré and damask, silk taffeta and marble. As on their yacht, there's not a nautical cliché in sight.

First-time visitors, anticipating ships in bottles or ferns swinging in macramé holders, are startled at the urbane décor. "I love to bring people here," says the husband. "They get an involuntary smile on their faces the minute they walk in the door." "This is a whole new style for me," his wife adds. "I had always lived in modern spaces with contemporary Italian furniture. It was only five years ago that I began buying antiques, starting with small things that I picked up while we were traveling."

One of her interests is antique crystal, and part of her collection of intricately painted and gilded glasses and plates fills two crystal-paneled vitrines that



ABOVE: "The residents like marble and asked for a Roman tub with a Jacuzzi in the master bath," says Boggs. "The bath is on a cantilever, and as with the kitchen's limestone, its weight produced listing. We had to balance the boat with steel plates on the opposite side."

marble fireplace. The girls' bedrooms on the lower level of the houseboat have old-fashioned wood bedsteads, to give a feeling of solidity that belies the water shimmering just below the windowsills.

The major challenge, explains Boggs, was in keeping everything in scale, creating a sense of comfort and space without overwhelming the compact rooms. "The sofas in the living room are a little smaller than in a normal room," says the designer, who fooled the eye by giving them generous curves and piling them with silk and needlepoint pillows. He combed through San Francisco antiques shops for pieces with delicate proportions, such as the narrow painted chest in the master bedroom and the gateleg table with an exceptionally thin top in the living room.

"I also had to think about weight," says Boggs. "Everything had to be balanced so as not to put too much on one side." When the tiler placed hundreds of pounds of marble in the master bath, for instance, the whole boat tipped gently to one side. In addition, he couldn't use his plumb line or level in this skewed world, so he had to install the tiles three times to get them to fit. Once the rooms were entirely furnished, the residents made the necessary adjustments, shifting two-inch-thick plates of steel below deck until the floor was level.

As curious as it may seem to others, the owners emphasize that life aboard ship is pretty much like life on dry land, except for plucking the cats out of the drink from time to time. "Eventually we'll probably move onshore, to have room for a dog and a garden and grandchildren, since it wouldn't be safe for small children here," says the wife. "But for the moment we're not looking for a regular house anymore." □

BELOW: A high shelf provides extra storage above the late-19th-century bed in a bedroom belonging to one of the daughters. The room is on the lower deck and half below water level, allowing gentle waves to lap at the windowsills. Henry Calvin Roman shade fabric.

separate the living room from the kitchen. Their apparent fragility is deceptive, say the owners, who use most of the pieces regularly. Likewise, the fabrics used throughout the residence are tougher than they look, Boggs points out.

"It would have been easy to turn a place like ours into a little dollhouse," notes the husband, "but that's not what we wanted. We needed a place we could really live in. Our daughters have friends who visit, and we also have relatives who stay over, so the houseboat had to work for all of that."

As a result, the kitchen has a hefty restaurant stove, the dining table seats eight in a pinch, and the living room has two plump upholstered sofas and





"We had tight quarters to work in, so we took great care with the colors and fabrics used throughout and the scale of the furniture, always trying to enhance the illusion of larger spaces," explains Boggs. The master suite is on two levels; the area where the bed now stands was formerly an outside deck. A pair of 19th-century engravings hang at right. Schumacher chaise fabric.

ANTIQUES: EARLY AMERICAN PICTORIAL RUGS



COLORFUL IMAGERY DISTINGUISHES AN APPEALINGLY DOMESTIC FORM OF FOLK ART



TEXT BY CHRISTOPHER FINCH

IN THIS AGE of wall-to-wall carpeting, it's not easy to grasp just how much of a luxury rugs once were. Most Colonial floors were bare except for the sand that was sometimes spread in kitchens and parlors to absorb spills. Even the few who could afford to import Wilton or Brussels carpets from Europe were reluctant to walk on them, and these family treasures were usually proudly displayed on chests or tables. The only kind of rug that was at all common in Colonial days—and the only kind that was homemade—was the bed rug. At the time, in fact, the word *rugg* was used to signify a bedcovering, and bed rugs continued to be made well into the nineteenth century.

By the end of the eighteenth century, however, it had become fashionable for the swells of the day to use Oriental carpets, and their European derivatives, on the floor. Soon after this, hearthrugs—sometimes called fire rugs—came into use. The wealthy employed them to protect their imported carpets from sparks and soot from the fireplace. Ordinary Americans used them to help make the area around the hearth more cozy, and since there were no American carpet mills to supply the public until 1825, many of these everyday hearthrugs were homemade.

A popular early form of homemade rug was the so-called yarn-sewn rug, in which a design was sewn in wool yarn into a fabric support, usually linen. A running stitch was used so that the pattern or image was built up of sequential loops of yarn—loops

Rug, circa 1860. Wool and cotton; 23½" x 40½". The manufacture of hooked rugs became popular in the mid-19th century in New England, parts of Pennsylvania and along the Atlantic coast before spreading throughout the United States. Rare in its combination of techniques, a pictorial rug features yarn-sewn motifs set into a hooked background. Elliott & Grace Snyder Antiques, South Egremont, Massachusetts.



© STEVE TAGUE

Some rugs commemorated a favorite pet or glorified a family's home.

Rug, Waldoboro, Maine, circa 1860. Wool; 26¼" x 36¾". Waldoboro-style rugs, named for the Maine town in which they originated, are defined by raised surfaces formed by designs of varying lengths clipped from their deep pile. Figurative subjects such as horses and birds are seldom seen in Waldoboro rugs. David A. Schorsch, Inc., New York.

that were generally clipped to produce a carpetlike pile. During the first half of the nineteenth century this technique was called upon to create not only hearthrugs but also large display rugs and bed- and table coverings, as well as smaller items such as stool covers and table mats.

Instead of imitating Oriental and European models, the women who sewed these rugs (sailors too, by some accounts) invented new designs that were sometimes abstract but often pictorial. These rugs quickly developed into an especially rich form of American folk art in which patriotic emblems, animals—both exotic and domestic—and scenes of everyday life were evoked with great skill and feeling, the central image often encircled and enhanced by an elaborate floral border. The work involved in making these artifacts was painstaking, to say the least, yet some of the best yarn-sewn rugs show a remarkable degree of graphic fluidity, seeming to be made up of almost Expressionistic "strokes" of color.

It might be imagined that the advent of American commercial carpet mills would have brought a quick end to this particular form of folk art, but in fact the creation of handmade rugs flourished all through the nineteenth century and into the twentieth.



Rug, Norway, Maine, circa 1875. Burlap and rag; 31" x 34". Usually made by untrained artists as gifts for family and friends, or to commemorate a significant occasion, pictorial rugs are distinguished by the unconventional color schemes and simply drawn images typical of naive artists. Kenneth & Ida Manko, American Folk Art, Moody, Maine.

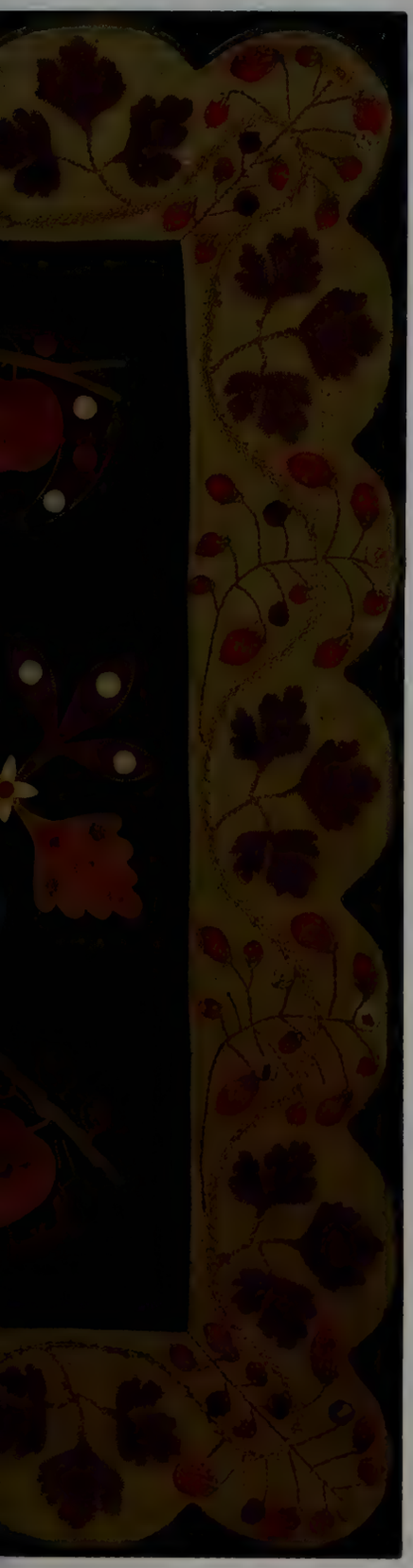
Some were made as wedding or anniversary gifts, some for exhibition at church fetes and county fairs, while others commemorated a favorite pet or glorified a family's home. Surviving examples show farm and village life, scenes of hunting and fishing, summer afternoons and winter blizzards, the heyday of the pony and trap, and the arrival of first the bicycle and then the horseless carriage. Subjects such as whaling, portrayed in accurate detail, support the theory that sailors as well as housewives were enthusiastic rug makers.

Rug making thrived because it was an activity that made rooms more comfortable and more cheerful, and because it provided solid opportunities for self-expression in a period when such opportunities had to be found within the community and the home. Life in rural and small-town America evolved slowly, and so the imagery of pictorial rugs evolved slowly too. What changed more radically were the methods used to produce them, and although various forms of embroidery, braiding and appliqué were used to make rugs (especially table rugs), the two techniques that played the biggest role in displacing the yarn-sewn rug were shirring and hooking.

Shirred rugs were made by stitch-



ABOVE: *Rug*, circa 1840. Wool; 38" x 54½". A patchwork table rug, similar in format to an album quilt, is decorated with wool appliqués of common folk art motifs—hearts, stars and animals. The border is embroidered and shirred—a method in which designs are created from bunched or folded fabric sewn onto the rug's surface. America Hurrah Antiques, New York.



RIGHT: *Rug*, Pennsylvania, 1863. Cotton; 45" x 61". A rug displaying abstract elements such as a stylized tree and images that meld into its borders was novel for its time. Perhaps to convey a feeling of warmth, houses—frequent subjects of pictorial rugs—were generally depicted with the windows lit up. Colwill-McGehee, Baltimore, Maryland.

ing strips of bunched or folded fabric to a support such as linen in order to create a pattern or image. The most successful shirred rugs are those in which the subtleties of texture intrinsic to the method are offset by a powerful sense of design so that strength and delicacy are held in balance.

Shirring enjoyed its heyday in the second quarter of the nineteenth century, its popularity spurred on by the fact that the cloth mills of New England were now supplying American housewives with fabrics that were relatively inexpensive yet still precious enough for the scraps to be saved and used. In the end, though, the rise of the hooked rug turned the shirred rug into something of a rarity.

The hooked rug seems to have been a wholly American invention that probably originated in Maine and New Hampshire, along with the Maritime Provinces of Canada, and then spread south and west. These rugs are made by pulling strips of soft fabric or yarn up through the openings in the weave of a sturdy fabric support. The metal hook that was used to do the pulling may have had its prototype in the marlinespike tool once employed by sailors and fishermen for ropework and other tasks.

The first known hooked rugs were made with fabrics like linen used as the support material. Linen has a close weave, however, which is not easily adaptable to the hooking technique. Around 1850 burlap sacking—made from jute—became available, and this new material, with its loose weave, proved to be the ideal foundation for the hooked rug. With burlap as the support (a rectangle cut from a feed bag would do), hooking offered a way of making rugs by hand that was significantly less exacting than yarn-sewing or shirring, though it still demanded considerable patience. It also lent itself to virtuosity if the rug maker was sufficiently ambitious.

In the town of Waldoboro, Maine, for example, rug makers devised a special form of hooking in which they created a three-dimensional effect by varying the depth of the pile to emphasize elements of the design, further modifying the sculptural quality by trimming the pile with scissors. In bas-relief rugs of this sort, the depth of the pile could vary between one part of the design and another by as much as two to three inches.

Most rug makers were satisfied with a less elaborate approach, and

continued on page 183



ERIK KVALSVIK



ON THE MEXICAN COAST

AN ARCHITECT'S SYNTHESIS OF TROPICAL IDEAS



ARCHITECTURE BY ROD YOUNGSON
TEXT BY IRENE BORGER
PHOTOGRAPHY BY MARY E. NICHOLS

IF THIS WERE an instance of another artist or robber baron gone native, then the result might be a cache of Tahitian landscapes or an opera house in the heart of the Amazon. But as it is the case of an architect realizing a lifelong fantasy, the payoff, nestled between a lush jungle and the sea, is an intriguing tropical residence.

Although Rod and Sydney Youngson had lived near the ocean for many years, they sought a retreat that was far more secluded than one might find in southern California. A La Jolla architect with a primarily residential practice, Youngson resolved to "drive up and down the Mexican coast" until he discovered "the unobstructed-from-rocky-point-to-rocky-point perfect beach." In a small village an hour north of Puerto Vallarta, he described his vision to an expatriate American realtor who "told me about a site that sounded exactly like what we wanted—and warned me it was not what any sane person should attempt: It was remote."

After "jeeping into nowhere" and trekking the last mile on foot, Youngson found himself in a palm-treed jungle complete with a small thatched hut, a trace of a palm oil plantation abandoned long ago. And at the edge of the property was a pristine sandy beach. Hearing the report back in the States, Sydney Youngson decided her husband "had surely lost his mind." She flew down, however—and promptly joined him in his reverie.

It would be two years of land clearing and well digging and four more years of construction before the Young-

"There's a certain vulnerability in living at the edge of a jungle," says architect Rod Youngson of the site of the vacation house he designed for his family along the western coast of Mexico. The double roof of the main pavilion—"the dominant design element"—provides maximum ventilation. "Air is pulled out the top," he notes. A retaining wall defines the ocean-facing terrace.



sons could move in. To begin, the terrain was in need of rigorous grooming. With help from local workmen, the couple hauled and burned endless truckloads of fallen trees. Abundant, lanky oil palms were trimmed until they were "almost Egyptian" in shape, and the couple planted the beach with forty sprouting coconuts. "Every one of them grew into a tree," Sydney Youngson says, "watered by the tides."

The one-hundred-acre parcel of mostly dense jungle wraps around a mountain (where the Youngsons now raise bananas and beans); less than a hundred feet from the ocean a hillock rises, ringed by a circle of palm trees. "It was inevitable where the house should go," Rod Youngson points out. "The knoll." Dramatic peaks that look, as he puts it, "like something out of *South Pacific*" commence a hundred and fifty feet behind the graceful slope.

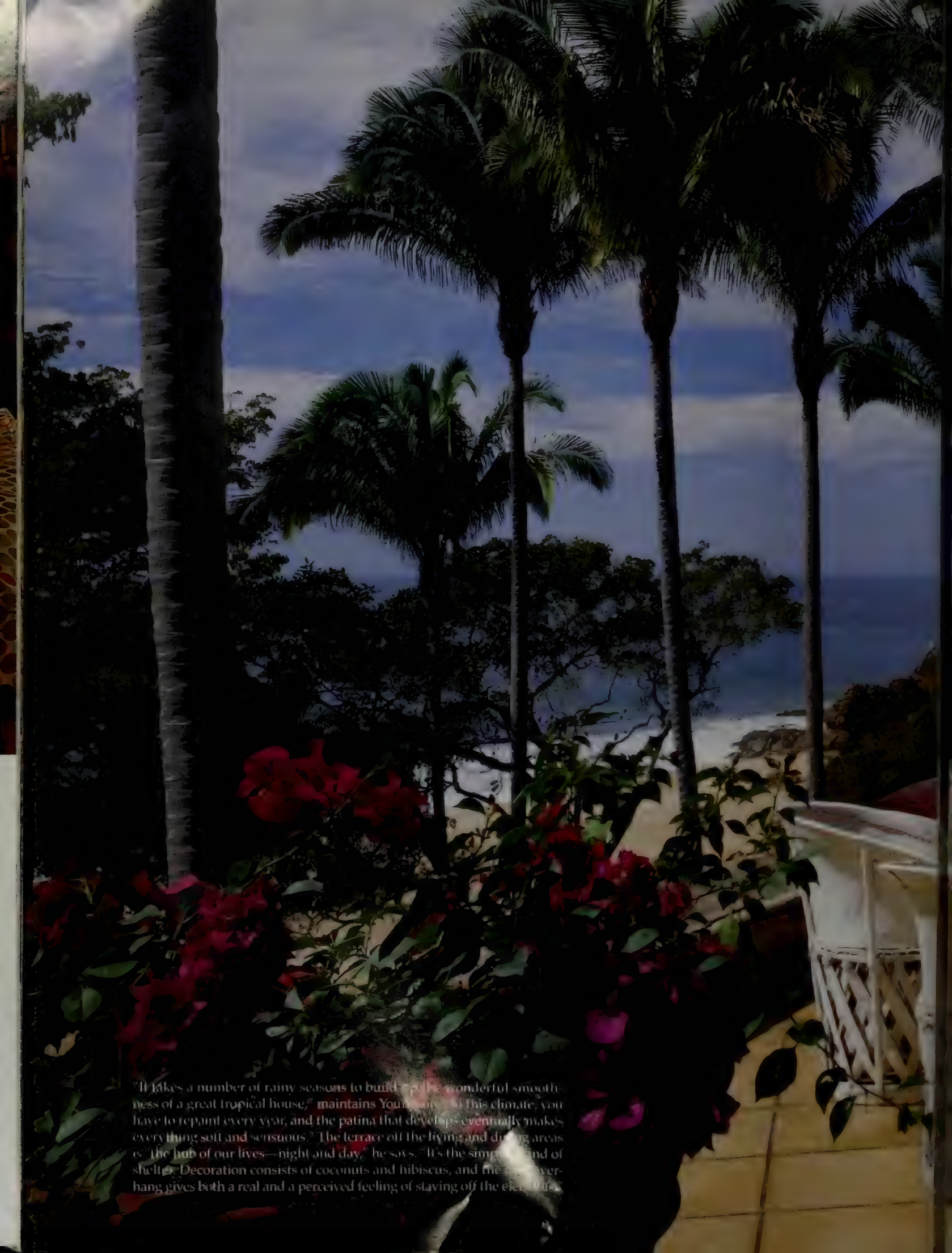
Youngson planned a series of pavilions to be placed on the knoll, midpoint between the water and trees. He wanted to make use of both colloquial style and local materials, and the warm, moist climate demanded that the house be open to the elements. Most of the houses in the region are either *palapas*—simple structures covered with thatched roofs and palm bark or trunk siding—or red-roofed colonial Mexican haciendas. Living in southern California for as long as they had, the couple were "saturated with the colonial motifs," Youngson says. It seemed appropriate to him to draw instead on the in-



"It's amazing to me how insensitive to the land some people can be," says Youngson (above). "Our goal was to enhance the environment—to make it even more beautiful, if possible, than it was when we found it."



OPPOSITE: In the living and dining areas, the concrete beams—resting on two columns—support the raised roof and repeat the ceiling's cross-hatched pattern. The interior walls were kept low. "A floor-to-ceiling partition would have cut the airiness and carved up the space," says Youngson. "The 'hot' color scheme was devised to complement what was particularly vibrant about the property: the bougainvillea and the big, prolific daisies," Youngson says. ABOVE: Dividing the living area from the master suite, the banquette wall features a banana tree bas-relief made by a local artisan.



"It takes a number of rainy seasons to build [illegible] wonderful smoothness of a great tropical house," maintains Young. [illegible] this climate, you have to repaint every year, and the patina that develops eventually makes everything soft and sensuous." The terrace off the living and dining areas is "the hub of our lives—night and day," he says. "It's the simplest kind of shelter. Decoration consists of coconuts and hibiscus, and the [illegible] overhang gives both a real and a perceived feeling of staving off the elements."





ABOVE: The thatched-roof *palapa* functions as a garden dining pavilion and marks "a pivotal point in the landscaping, beyond which one can only go by foot," Youngson says. BELOW: The white-sand beach stretches 1,000 feet. "Visitors readily get into the mood," he reveals; weekend guests painted the table.

OPPOSITE: "*Palapa* roofs are among the most beautiful of the local crafts," says Youngson. "I especially like the contrast with the basic form of the hut." The chandelier was a husband-and-wife project using found objects: a branch and vines from the jungle, oyster shells off the beach. Retablos adorn the wall.

digenous *palapa* for his design cues.

But shortly after a friend's property in Puerto Vallarta was demolished by fire, they decided to rethink the all too flammable thatched roof. "One of the great things about living with an architect," Sydney Youngson says, "is that Rod carries a picture library inside his head." Six years before beginning their Mexican project, the two had traveled throughout Sri Lanka and admired the work of architect Geoffrey Bawa. Youngson recalled a ceiling structure favored by Bawa as well as the corrugated cement panels common to his buildings. Although corrugated cement was available in Mexico, widely used for industrial sheds, contractors felt that it would make the house uncomfortably hot.

Youngson consulted Bawa, who suggested he mitigate the problem by covering the corrugated surface with clay tiles. "Bawa said the climate in Mexico was close to that of Sri Lanka," Youngson remembers. "But he hadn't ever tried this system on a hip roof, only on gables." Adapting the principles, Youngson devised a mighty support structure and fashioned a cross-

continued on page 183







The Andalusia, a 1926 courtyard apartment in Los Angeles built by Arthur and Nina Zwebell, has been restored by designer and antiques dealer Craig Wright (above). "When you light the candles, you feel like you're in another world—farther than a hundred yards from Sunset Boulevard."

ANDALUSIA TALES

A DESIGNER REVITALIZES THE LANDMARK COURTYARD APARTMENT IN LOS ANGELES

INTERIOR DESIGN BY CRAIG WRIGHT TEXT BY MICHAEL FRANK
PHOTOGRAPHY BY JOHN VAUGHAN

THE COURTYARD apartment, so popular in southern California during the first decades of this century, claims an ancestry both modest and noble. The idea of arranging architecturally consistent residential units around a common garden or patio may have originated with the groups of tents or cabins erected for early visitors from the East and the Midwest. But it owes at least as much to a more sophisticated precedent established in the eighteenth century by the Franciscan missionaries, whose communal dwellings were similarly inward-turning, self-contained structures.

The missions left an additional legacy, of course: By introducing the Hispanic style, which is as close to indigenous as southern California gets, they supplied the region with a vocabulary that ranges beyond the missions themselves and their counterparts in Mexico to the vast architectural history of Spain. As the courtyard apartment matured, it eventually drew on this vocabulary for inspiration, reaching its apogee in the 1920s, when a number of beautifully intricate Spanish Revival courtyard apartments were built in Los Angeles. One of the finest was Arthur and Nina Zwebell's 1926 Andalusia, which has recently been restored by Craig Wright, an interior designer and owner of the Los Angeles antiques shop Quatrain.

Like many Spanish Revival buildings, the Andalusia does not revive an actual or literal style but is an eclectic, slightly theatrical mixture of elements. "Many of the references are authentically Spanish," notes Wright, who worked on a design project in Spain not long after he acquired the Andalusia. "There are roundels with figures peering out of them, for example. I thought that was very Hollywood, but then I saw them in Spain. The Zwebells brought all kinds of de-

BELOW: The tower of Wright's apartment—once the Zwebells' own residence—rises above the central courtyard. OPPOSITE: Bookshelves line a wall of the double-height living room, which Wright furnished with an 18th-century Chinese Export games table, a Genoese armchair and a 2nd-century Roman torso, all from Quatrain. "I wanted the interior to have the look of a library," he says.







"The living room is a difficult space—only twelve feet wide—but it's perfectly scaled," Wright says. The designer combined muted fabrics and an antique Samarkand carpet he found in Florence to give the room a turn-of-the-century atmosphere. The 17th-century Dutch ebony cabinet holds a 17th-century bust of Caracalla and a 19th-century oil of a volcano in Martinique. A pair of 18th-century Venetian side chairs flank the fireplace. Silk drapery fabric from Scalamandré.

tails together in a very distinctive fashion." That fashion turns out to be distinctive not only to the Andalusia but to many of these apartments, which are characterized by thick stucco walls that evoke the adobes of early California, red-tile roofs, courtyards centered around a fountain and beds of scented plants, and floor plans that differ from unit to unit. Like most such apartments, the Andalusia presents a plain façade to the street while saving its embellishment for the elevations facing the courtyard, where balconies, balustrades, arches, columns, ironwork, tiles, lanterns and windows of different sizes and shapes create the illusion of an ideal—or idealized—Spanish hacienda.

Although they built only eight, and although only six of these were in the Spanish Revival style, Arthur and Nina Zwebell were master builders of the courtyard apartment. Arthur, a self-taught architect from the Midwest, moved with his wife to Los Angeles in 1921, where they sought their fortunes in the building market—or boom, as it then was. Their shared vision was strong on both beauty and practicality. Arthur Zwebell, who designed a roadster for Ford and later tried to launch a modular housing system, came up with inventive solutions to the problems of parking, ventilation and food refrigeration (at the Andalusia, for example, he had cold air piped from the basement into a cupboard in each of the kitchens).

"A Zwebell apartment is like a reduced house," explains Wright, who praises its ample closets and such amenities as built-in desks and the call button in the dining room—a rather playful touch, since the kitch-



The Andalusia was considered the finest of the Zwebells' eight Los Angeles apartments. The couple worked with a team of craftsmen to endow it with Spanish Revival details as well as such modern amenities as built-in desks and refrigeration and ventilation systems. ABOVE: An antique gilt plaque is set over the fireplace in the dining room, which occupies the tower. The Danish Neoclassical chairs, the Dutch commode and the plaque are from Quatrain. Scalamandré table brocade.

en is but inches away. Nina Zwebell was responsible for the interiors and manufactured her own furniture in a period style consistent with the Spanish Revival architecture. She even provided curtain rods and embroidered linen sheets.

The Andalusia has had the most fortunate history of all the Zwebells' courtyard apartments. The couple lived in the building themselves, tailoring to their own needs the unit Craig Wright now occupies. Nina Zwebell played the pipe organ, and an instrument was built into the apartment: Its bellows were lowered into the basement, while its pipes and console were installed at opposite ends of the living room. Arthur Zwebell liked to work at home, so he designed for himself an upstairs office with a separate entrance. Not surprisingly, their apartment is the most dramatic in the building, with three fireplaces, a double-height living room, an elaborately tiled staircase and two round rooms in a brick tower that, in yet another innovation, is actually a tower within a tower —Arthur Zwebell's attempt at devising an earthquake-safe structure.

The Zwebells lived in the Andalusia for only four years, at the end of which they gave the building to their niece, Marian Uhl. Mrs. Uhl was a rather eccentric character whose tenants often claimed a Hollywood pedigree; over the years she rented apartments to Clara Bow, Claire Bloom, Cesar Romero, Louis L'Amour, Anna Kashfi and other actors and writers. Mrs. Uhl lived in the building until her death in 1990, when Craig Wright and his business partner, Don Willfong, acquired it. "Don, his wife, Al-



ABOVE: The sitting room is an intimate space reserved for reading. A leather-upholstered club chair is beneath late-18th-century Italian oils of Mount Vesuvius. The Gothic Revival chair is Italian; the marquetry cabinet is Dutch.

couldn't maintain the building, and it began to show its age. But the wonderful thing is that it had never been touched, never altered."

Wright's task was to restore and subtly update the Andalusia without tampering with its architectural integrity. He replaced the plumbing and wiring and installed laundry facilities in the basement. He added air-conditioning, duplicated weathered doors and windows, and had broken tiles copied in Mexico and surviving ones refurbished. Nina Zwebell's upholstered furniture was copied in local workrooms—Craig Wright rents the apartments furnished, as they were originally—and fabric was woven on old looms in Majorca, in colors corresponding to the tiles. The most significant change he made was in the third courtyard (the first is a parking court and the second, the fountain-anchored central courtyard). He removed a raised swimming pool, which had been a later addition, walled in the space and created an annex for Quatrain's garden ornaments and stone furniture. The stucco walls were the one element Wright did not restore; he left them as he found them, mottled with age.



BELOW LEFT: Walls painted to evoke Pompeian frescoes highlight the master bath. A lion-mask adorns a Neoclassical console table that Wright found in Rome. The gouaches of Mount Vesuvius erupting are early-19th-century Italian.

ice, and I were trying to find a way to live in a changing Los Angeles," the designer recalls. "We wanted a Mediterranean environment, ideally something of architectural significance." Mrs. Uhl, Wright notes, was "maniacally devoted" to the Andalusia, preserving it exactly as the Zwebells left it in the 1920s and keeping a comprehensive archive of blueprints, photographs, repair bills, fabric samples, even ashtrays and bath mats. "As time went on, though," says Wright, "she

In designing his own living space, Wright has adapted the Zwebells' unit to his own needs and aesthetic. "I've made it a little richer than it was originally," he says. "I wanted the apartment to feel like an elegant professor's digs in Rome, to have a sense of the past but to look like no era in particular."

First there was some reordering to be done. Wright turned Zwebell's

continued on page 184

OPPOSITE: A Tudor-style bed used in such films as *Tom Jones* and *Mary Queen of Scots* commands the guest bedroom. "I thought it was in keeping with the Andalusia," says Wright, who bought the bed from a London prop company. "It helps a small room look more interesting." The portrait is 17th-century Dutch.





Over the years the Andalusia has been home to Clara Bow, Louis L'Amour, Marlon Brando, Sr., and Cesar Romero. A Moorish-style fountain splashes in the central courtyard, onto which all the apartments open. "The fireplace makes it a kind of outdoor living room," says Wright. Landscape architect Robert Fletcher returned the garden to its former appearance.

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A Film Producer Restores the Architect's Forgotten Plantation Complex in South Carolina
continued from page 137

during the years of the Second World War, when the government permitted little or no private building to take place. Or Wright himself may have been inclined to disown Auldbrass when, after years of work on it, one of a succession of Stevens wives so altered the main house in an attempt to make it more conventionally "pretty" that Wright responded to her changes with the candid message, "All hope lost." Perhaps the sheer inaccessibility of the site kept architectural historians and other academics—a sedentary lot at best—from looking it over before Stevens died in 1962 and during the years that it was owned by Jessica Loring, the daughter to whom he had bequeathed it.

In 1979 Mrs. Loring sold Auldbrass, with a small amount of the adjacent acreage, to a group of South Carolina businessmen as a private hunt club. (In season, duck and quail hunting is a popular pastime.) By then, portions of Auldbrass had burned to the ground; as the years passed, other portions were allowed to decay to the point of ruin. In 1986 word of its perilous condition reached one of the most ardent of Wright's admirers—Joel Silver, a Hollywood producer of what he calls "good guy–bad guy" action movies. For almost a decade Silver has owned and occupied the Storer house in Los Angeles, which Wright designed in 1923. With the professional help of Wright's grandson architect Eric Lloyd Wright, Silver spent several years restoring the Storer property and filling it with appropriate Wright furnishings.

Pressed to assume the prodigious burden of Auldbrass, Silver found the challenge irresistible. With Eric Lloyd Wright at his side and—"fortunately," he says—with no clear notion of how many millions of dollars he would have to spend, Silver set to work not only to make the necessary repairs to Auldbrass but to carry out certain of Wright's plans for it that had never achieved the actuality of brick and wood. He also set to work, successfully, to buy back a few hundred of the thousands of acres that Auldbrass Plantation had once embraced.

As Silver describes it, his program for Auldbrass consists of four phases. First, restoration of the buildings that remained on the property at the time that he purchased it; second, reconstruction of the buildings that had been lost to fire and decay. (These two phases have just reached completion.) The third phase will see the construction of the buildings that Wright had drawn up plans for—a guesthouse, for example, whose exterior will reproduce Wright's elevations but whose interior, designed by Eric Wright, will contain a new master suite for Silver and a small theater with a stage and the latest in screening equipment. Included in the third phase as well are a boathouse on the

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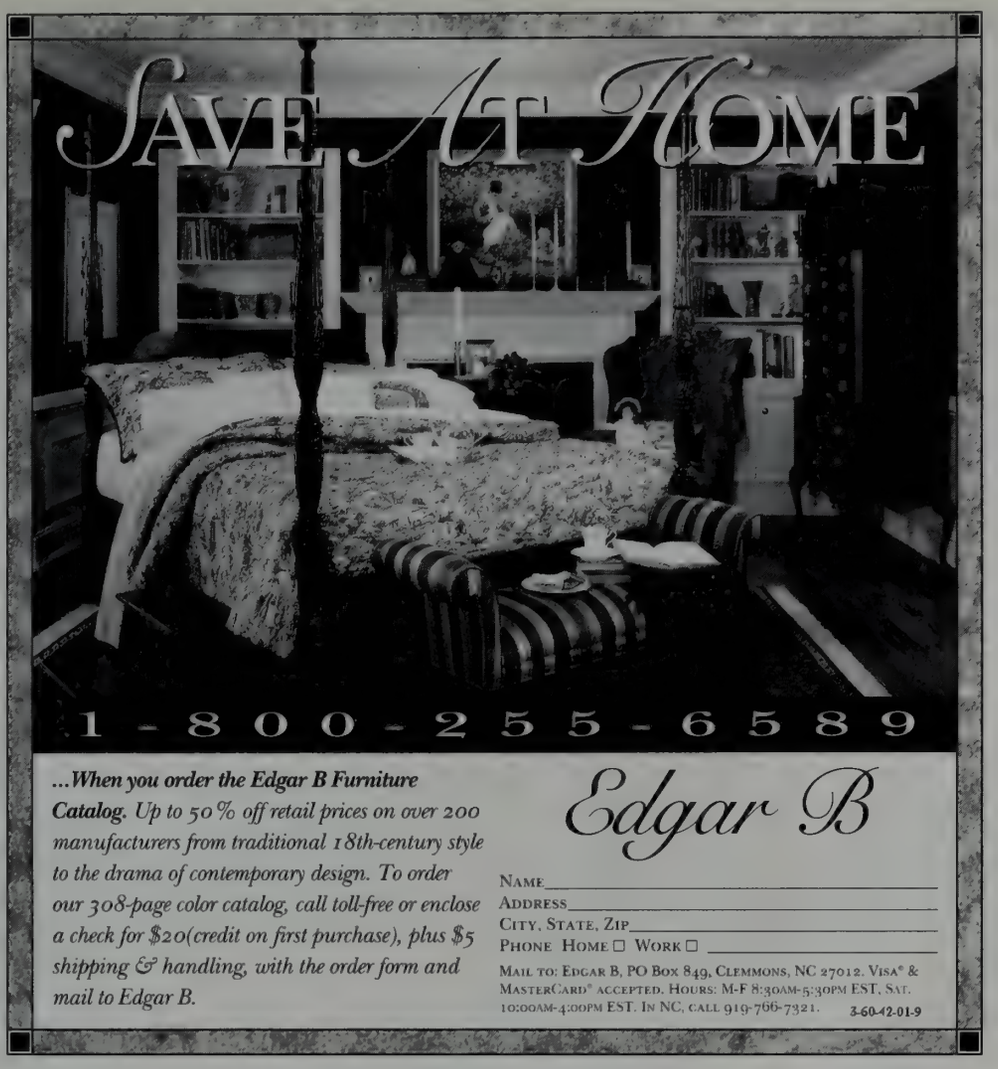
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canal linking Auldbrass to the Combahee River and a barge that Wright imagined as floating about in what he called in the blueprints a "clearwater swamp" but which Silver has recently transformed into a sizable pond.

The fourth phase of his program will comprise whatever structures—Wrightesque if not echt-Wright—that it may amuse him to put up. In the course of describing this phase, Silver strides excitedly up and down in the high-ceilinged living room of the main house at Auldbrass. The room is brimful of books, posters, ceramic bowls, small bronzes and Wright-designed ottomans, lamps and chairs. Like Wright before him, Silver is an indefatigable magpie, usually to be found with a telephone either in hand or tucked in the crook of his neck. Far from the outside world as the slumbrous green fastness of Auldbrass appears to be, much of Silver's conversation about the future of Auldbrass takes place between bouts of long-distance calls to Hollywood.

Although Silver maintains a strenuous schedule of moviemaking, he says that it isn't his career that obsesses him; it is Wright. Having experienced all the usual stages of obsession—of accumulating information about Wright, of collecting objects designed by Wright, of actually living in houses designed by Wright—Silver has reached the nerviest and most difficult stage of all: that of attempting to enter Wright's mind. An exceptionally energetic and articulate man, Silver confesses that he foresees failure in this task and is content to fail. "Almost every day I encounter some new clue to the workings of Wright's genius," he says, "but when it comes to the genius itself—well, in Wright's words, 'All hope lost.' No matter! The seeking him out is enough; it nourishes me." Silver glances through the glass doors of the living room to the still surface of the pond. It is obvious that in his mind's eye the barge that Wright designed for Auldbrass half a century ago is already merrily afloat. □



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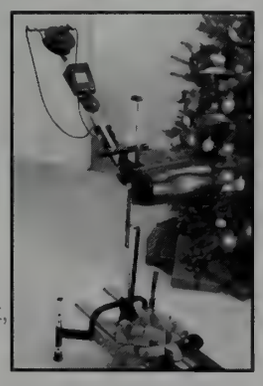
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Designing a Small Wonder for Manhattan
continued from page 108

self: the two mahogany armchairs, the two inlaid veneer tea tables of mahogany and ebony, the mahogany audiovisual cabinet and the marble-topped sofa table, which she took care to make especially tall—"Its gold-leafed apron had to show over the back of the sofa; the eye just had to be able to read that apron," she explains. From *Moody Ball*, an Elizabeth Murray oil, a beautiful green breaks through the play of black and white. "I knew it would sing," says Lewis, "and make the furniture sing." On the

"I love to put large things in small spaces to make a room look grander," says Lewis.

long wall opposite she placed a pacific, even mystical piece by Gerhard Mantz, which beams a stream of colored light, its back having been painted Day-Glo chartreuse.

"I love to put large things in small spaces to make a room look grander," says Lewis. Thus *Crolian #1* for the master bedroom, a huge James Brown oil. There the gleaming mahogany bed was angled on an axis to catch the green waves of trees all across Central Park. The trees continue making waves in a mirrored wall, while over the bed Michael Heizer's incarnadine *Circle* goes on radiating celestial cycles of redness.

When the wife walked in the door for the first time, she marveled at the sense of refined seclusion that Sally Sirkin Lewis had achieved with mahogany, leather and veneer, not to mention ingenuity: Something not only functional but artistic had been accomplished on a relatively small budget—the apartment now had a sculptural quality. Lewis herself smiles, "My client said, 'You did it! An artist is an artist.' Which, coming from an art collector . . ." □

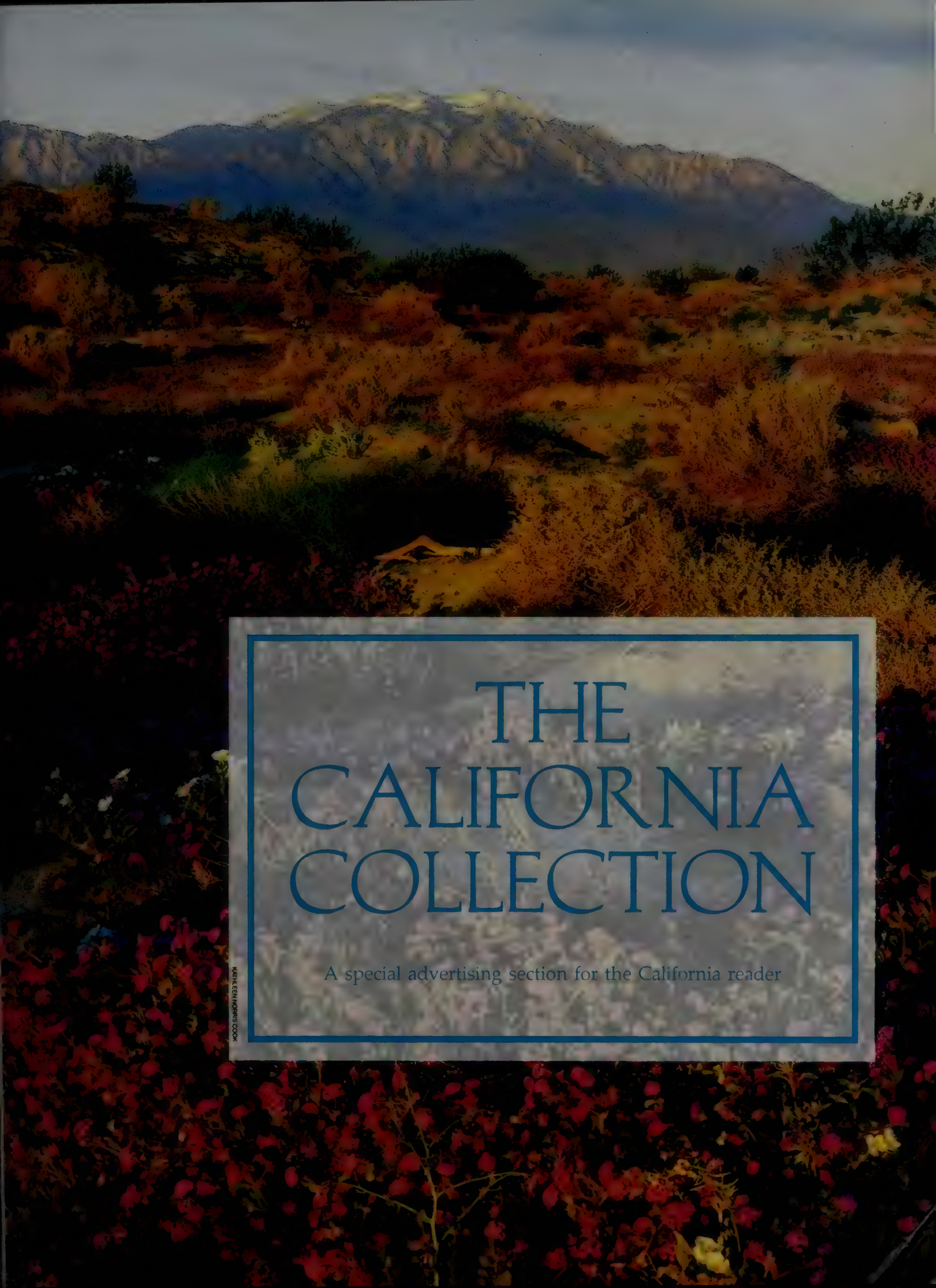
English Naive Painting
continued from page 125

feller and Edgar William and Bernice Chrysler Garbisch. In Britain, it fell to two nonacademic painters to pass the word: In 1928 in the town of St. Ives, Ben Nicholson and Christopher Wood "discovered" a naive painter, a ship's chandler named Alfred Wallis whose works they proceeded to popularize. General interest was slow to awaken, however, and with the exception of one museum exhibition in the 1950s, little was heard of British naive art until the 1970s, when several London dealers began to support the market and to collect information about this underappreciated art.

Since then, interest in the field has increased enormously, particularly among American collectors—traditional supporters of folk art—who recognize the visual appeal and relative affordability of these works. Naturally, the best pieces are now becoming more difficult to obtain. Many naive works did not survive a hundred years of aesthetic disfavor and ended up as firewood or in the damp corners of barns and attics. Fortunately, family pride in Great-great-uncle Edgar's prize cow led to the

Little was heard of British naive art until the 1970s, when several London dealers began to support the market.

conservation of many such paintings as heirlooms. For today's collectors, the simplicity and lack of sentimentality with which the painter captured his subject is more important. And for the best naive painters, it *was* simple: All in a day's work, they recorded the life of their neighbors, their preoccupations and strivings—the drama of the everyday. They couldn't know that to twentieth-century eyes their work would pack an almost contemporary aesthetic punch. They just painted what they saw, and let us see it too. □



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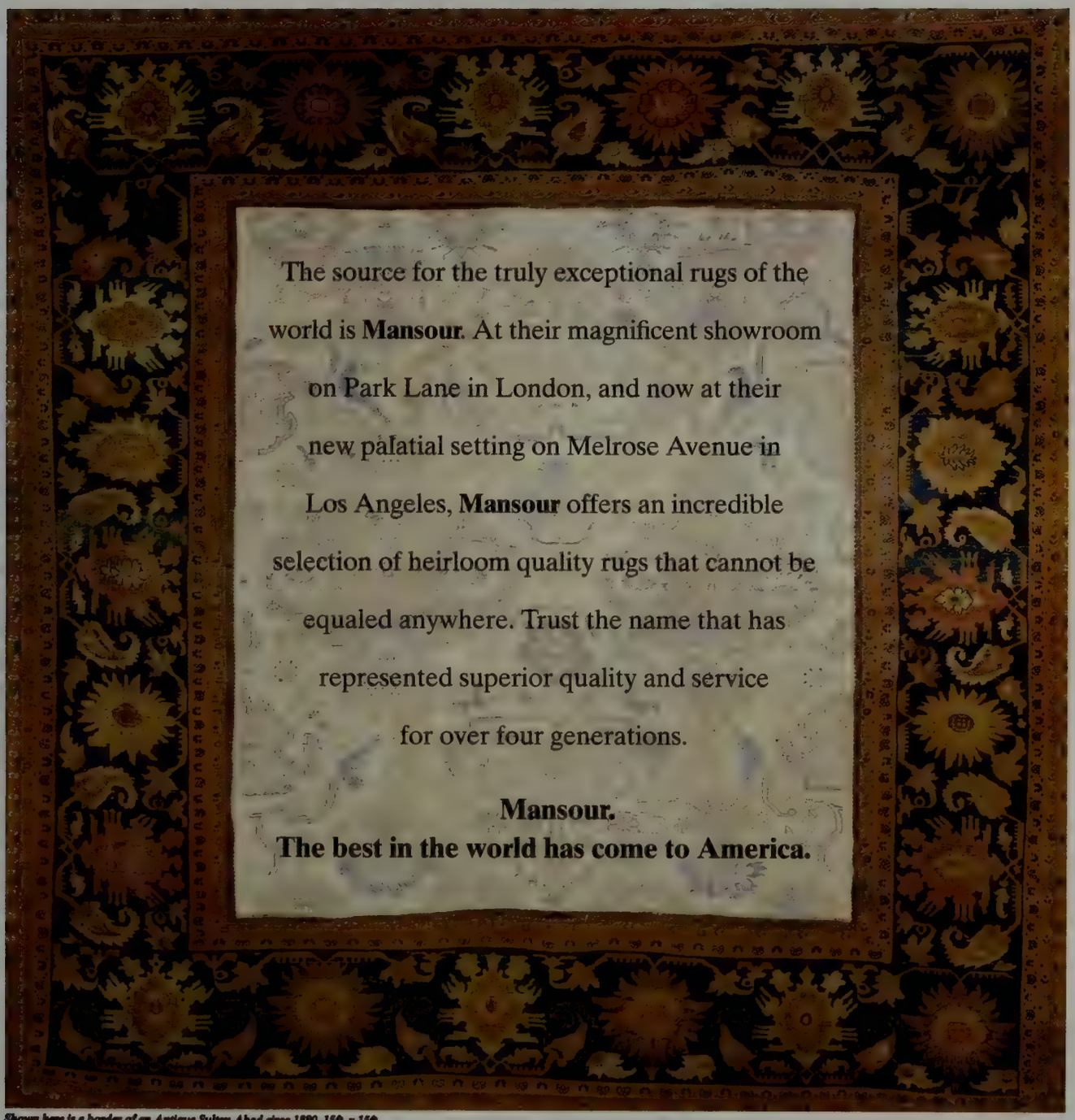
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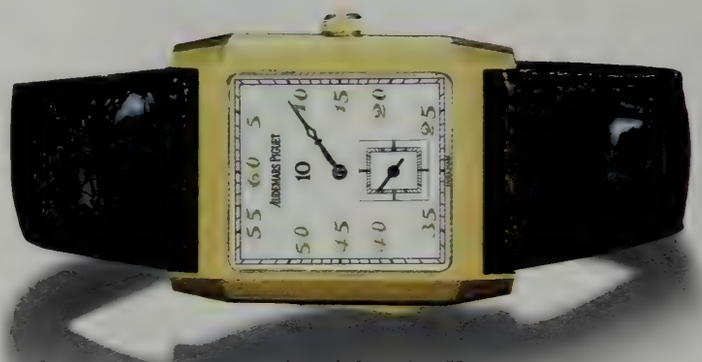
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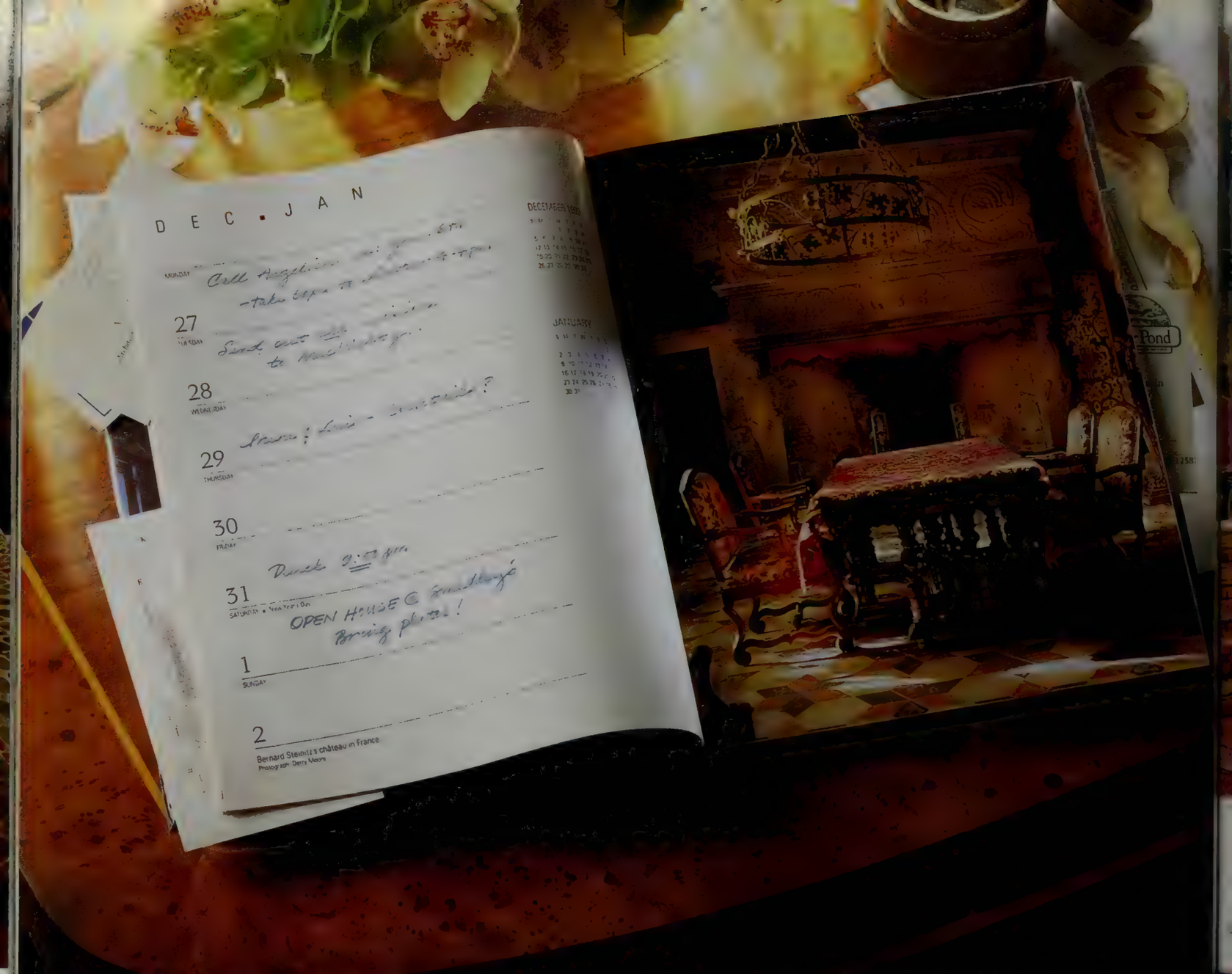
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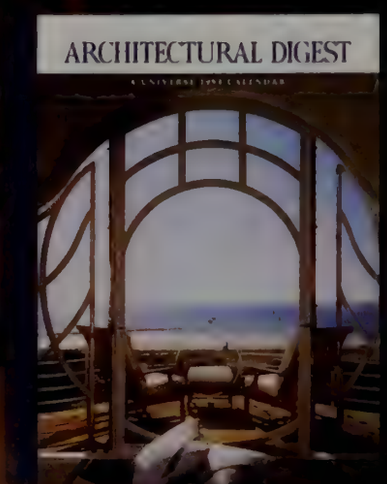
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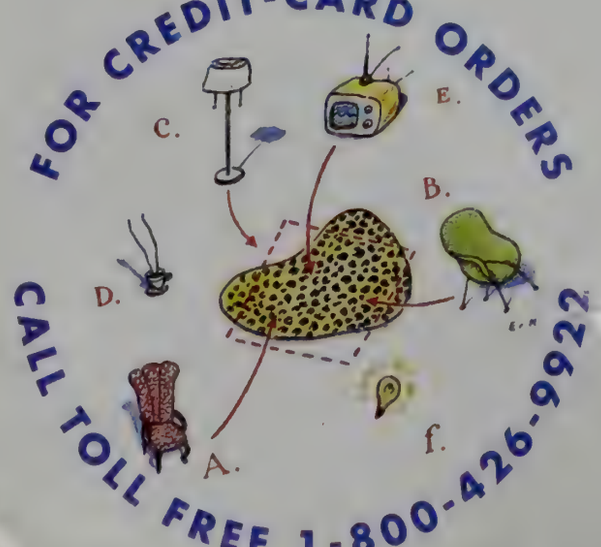
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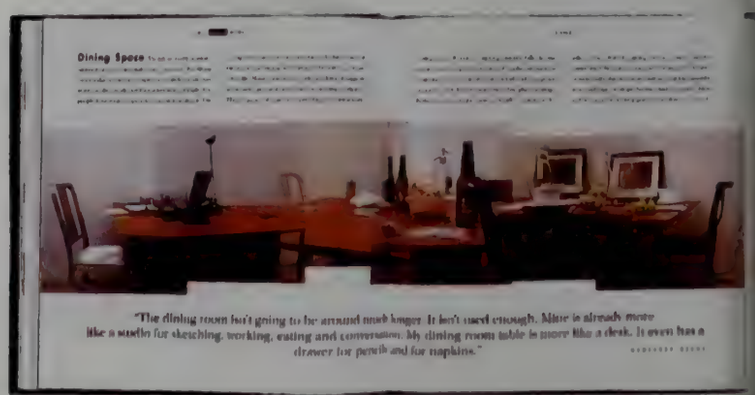
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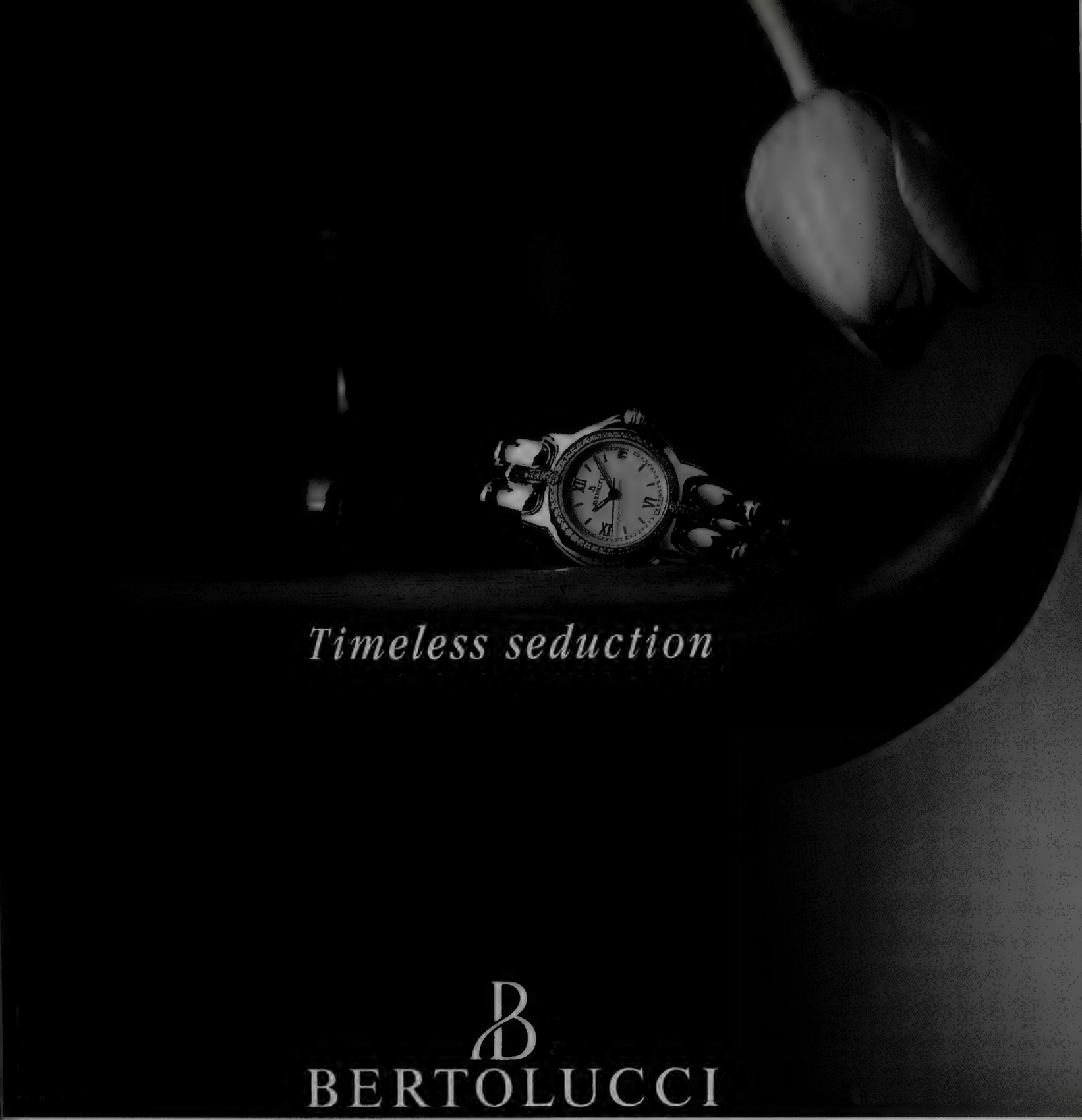
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ELEPHANTS AND INTERIORS

Clio Goldsmith and Mark Shand
continued from page 151

with Shand is the first real home she has had since striking out on her own at seventeen to work as a model and an actress. She was married briefly, had a daughter, now eleven, and then abandoned her movie career. The idea of home as something more than a place to live when not traveling surprises her, but she finds real pleasure in coming in her own front door, closing London out and having the things she loves around her.

Not surprisingly, those things include a veritable herd of elephants, in silver, bronze, wood, needlework, jade, carved gourds and terra-cotta. There are also things they each had collected before they were married, such as the bust of a woman that her mother gave her when she was fourteen. "Is she Ethiopian? Nubian? It doesn't matter," she says. "I've lugged her with me all over the world."

One of Mark Shand's favorite pieces—aside from the elephants—is a large panel that he brought back from his journey to New Guinea with Don McCullin. Despite a rough crossing, he managed to save the panel. Then there is the little jade elephant that once belonged to his great-grandmother Alice Keppel, mistress of King Edward VII, and the Empire clock from his grandmother Sonia Cubitt.

Strangely, the clock always stops at about the time he leaves on a trip. An omen, perhaps? A message that the couple's love of beautiful objects conflicts with their travel? "No," says Clio Goldsmith. "When we go out the door we're on to something else, a new adventure. Things would never get in the way of doing something wonderful with my life. That's for sure. People who have an urge to collect ought to be certain that they also have an ability to let go."

The next adventures are already in mind. Mark Shand is now at work on a new book, and he dreams of restoring an old house in India. Why restore an old house in India when there are so many in England? "Because," he says, "I can't have an elephant in England." □

ANTIQUES

Early American Pictorial Rugs
continued from page 163

increasingly, from the 1850s on, more and more of them turned to the use of burlap supports ready-printed with designs. Some of the best-known printed supports were produced by a door-to-door traveling salesman named Edward Sands Frost who saw many examples of hooked rugs as he peddled his wares around the New England area. Frost was inspired to cut some rather stiff images—flowers, cats, dogs, ducks, horses—into sheets of metal, and then used these patterns to stencil the designs onto rectangles of burlap that he sold to housewives along his route.

The preprinted designs sold by Frost and other entrepreneurs were not always followed slavishly by the rug makers and often became the basis for imaginative improvisations. The greatest rugs, however, continued to be those that were invented from scratch by their authors, women (and occasionally men) who created their own designs with charcoal and who followed their own sensibilities with regard to everything from color to subject matter, producing family portraits and picnic scenes, grinning

In Maine, rug makers devised a special form of hooking in which they created a three-dimensional effect.

felines and tokens of love in hues that were sometimes vivid, sometimes unexpectedly subtle. The pictorial range of these rug makers was generally circumscribed, yet their ability to extemporize variations on familiar imagery was astonishing. It is this controlled inventiveness, combined with the inherent domestic warmth of the artifacts themselves, that makes the handcrafted rug one of the most attractive and accessible forms of American folk art. □

ON THE MEXICAN COAST

An Architect's Synthesis of Tropical Ideas
continued from page 170

hatched pattern for a handmade effect.

Having to forgo the palm fronds, Youngson still wished to evoke the look of the tropics. He designed a double roof for easy ventilation, an approach found not only in the local state of Nayarit but throughout Asia. "It reminds me of a two-tier Oriental parasol," he says.

Halfway through the building process, other changes became necessary. Directing the development from La Jolla was increasingly difficult: Not only was there no telephone line on the property—there still isn't—until just last year there was no telephone service in the nearest village. And with the road into the property quite primitive, construction had to be halted during the lengthy rainy season.

Youngson revised his expansive plan for a main building containing living room, dining room and kitchen, a master bedroom pavilion and a scatter of guest cottages. To simplify things ("We were dying to move in!" Sydney says), he modified the main pavilion to include the master suite, and the former master bedroom pavilion became the guesthouse.

But if real life altered the aesthetics throughout the building of the house, there were nonetheless some magical moments. The "water witch" employed to determine the well site arrived, to the delight of the Youngsons' guests, with a full-fledged divining rod. And the palm cutters explained they harvested fronds only in full moonlight. "That's when the sap is low in the trees and therefore free of insects," Youngson explains.

Palm fronds? Even after years of construction, it seems, the Youngsons hadn't fully abandoned their dream of a thatched hut. So they built a child-size *palapa* as a special dining area. Outfitted with chairs made from "Giacometti-shaped" trees and lit by an oyster-shelled, giddily curved tree-branch chandelier fashioned by the Youngsons themselves, the *palapa* is their "multicultural African-Asian-Mexican" folly, their piece of earth architecture. It's going native in style. □



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The Landmark Apartment in Los Angeles
continued from page 176

office, which was set upstairs in the tower, into the master bedroom, though its idiosyncrasies presented something of a challenge: The space measures twelve feet in diameter and has three doors. The designer's solution was to "float" the bed in the center and to use the same striped silk for door and window hangings. The former master bedroom downstairs is now a guest bedroom.

Wright brought most of his Italianate furniture from his former residence, a Vogue Regency–style house in the Hollywood Hills (see *Architectural Digest*, May 1991). "The one thing I gave up was color," he says. "It wasn't easy at first to go back to stark white, but it's the only thing you can do in Spain. These rooms are designed around white walls, which reflect the light and keep them feeling large and cool." He pauses. "The Andalusia is such a remarkable building: The rooms are small, but they're completely thought through, which is a refreshing change from the cavernous rooms that you find all over L.A. just now. And when you think that there are eight units all looking

"I wanted the apartment to feel like an elegant professor's digs in Rome."

out on the same central courtyard, the sense of privacy is amazing."

After the collapse of the housing market in 1929, Arthur and Nina Zwebell built no more courtyard apartments. For a time they worked in Hollywood as set designers; later they designed and manufactured furniture. When the Zwebells stopped practicing architecture, though, Los Angeles lost more than a significant talent; it lost the ongoing influence of two people who had elevated the collective dwelling to its most efficient and elegant. Thanks to Craig Wright, in this one building at least, their influence may perhaps be felt again. □

Porcelain Potpourri


BILLY CUNNINGHAM

Among a select circle, Howard Slatkin is very much a household name. First, there is the shop, **Slatkin & Co.**, featuring a cozy assemblage of decorative objects, lamps, tableware and fabrics that Slatkin designs and makes, along with the occasional antique. Slatkin's reliance on historical sources for his designs, such as the printed fabric museum in Mulhouse, Alsace, for special adaptations of 18th-century cloth patterns, gives the store a uniquely traditional character. Then there is Slatkin's own burgeoning interior design practice. While the shop carries distinct custom-made items, Howard Slatkin goes further with the furnishings he makes exclusively for his commissioned interiors. "In the shop what you see is what you get, with color modifications," he says. For his interior design projects, however, Slatkin will create carpets, including striped sisal, special fabrics, furniture, and other accoutrements.

Both the store and the design practice are quite demanding and separate preoccupations. "It's rather like ready-to-wear and couture in fashion," says Slatkin. But in his case he has had family members to turn to. His brother, Harry, is in charge of the shop, and Harry's wife, Laura, is president of Slatkin & Co. Parfum, which just brought out a line of scented candles. Howard Slatkin says his sister-in-law conceived the pastoral dinner plates and chargers (left) that the shop has recently introduced. The scalloped dinner plates were adapted from 18th-century faience plates from Moustiers-Sainte-Marie in southern France. The charger is based on 18th-century ceramics made in Strasbourg, France, and both come in three colors characteristic of the period—forest green, rose pink and a blue that Slatkin refers to as "*bleu de Nattier*," after Jean-Marc Nattier, one of the court painters for Louis XV. Some of the most sought-out objets d'art in the shop are the porcelain flowers made in the Slatkin studio in Far Hills, New Jersey, by a Russian artisan known just as Vladimir. The delicacy and precision of his handwork are illustrated in the minuscule petals of porcelain *muguet des bois*, auricula and hyacinth plants, artichokes and asparagus (above). Slatkin & Co., 131 E. 70th St., New York 10021; 212-794-1661.

Silver Charms

Newly ensconced in Paris's **Bouilhet-Christofle Museum** is a boutique selling museum-quality Christofle originals dating from the 1840s and early reproductions of the company's silver. "It's a new concept, and it took a lot of time to put together," explains curator Marguerite de Sabran. "It's a way to satisfy visitors to the museum who want to own a piece of Christofle and those who want to complete a set." A new, rare acquisition will be kept for the museum, but duplicates representing an artist or a period go to the boutique for sale. Among the notable objects in the boutique are an Art Nouveau *sonnette de table* (below right), a Louis-Philippe *bouilloire* (below left), a silver-and-crystal jardiniere and a champagne bucket from the *Normandie*. Bouilhet-Christofle Museum, 9 rue Royal, 75008 Paris; 49-33-43-22.


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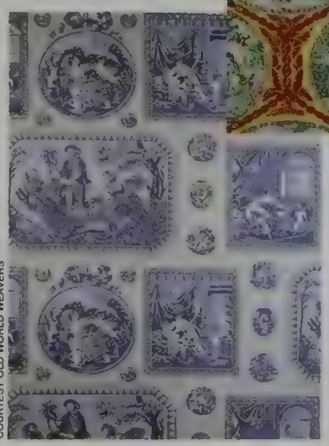
Ceramist **Roy Hamilton** has witnessed a striking evolution in the types of commissions he's been getting lately. "My work has always been fairly large-scale, and I've always done urns that can be wired as lamps, but suddenly that's become 80 percent of what I'm doing."

While in the 80s his classic shapes would be adorned with silver and gold, now he's working in beiges, creams, celadons—"no-color colors." Long-neck urns, double gourds (above) and 25-inch chargers are given texture by hand, and his styles range from simple patterns of raised dots to native American–influenced designs to an abstract geometric he calls the Hadley, since he first used it for an Albert Hadley commission. He also prints with fabric squares, which cause variations in pressure and richness of color that lend the pieces the character of natural, handwoven linen. The style is "a nice bridge," he says, and it suits traditional as well as contemporary interiors. Hamilton's work is available in New York through Mrs. MacDougall and Lorin Marsh, and Blanche P. Fields in Boston. Roy Hamilton Studios, 6224 Quebec Dr., Los Angeles 90068; 213-465-6402.

continued on page 186


COURTESY OLD WORLD WEAVERS


COURTESY MANUEL CANOVAS


COURTESY OLD WORLD WEAVERS


COURTESY MANUEL CANOVAS

In the Showrooms

The news around New York's D&D Building is that Eldo Netto, who bought Cowtan & Tout in 1978 and revived it with spectacular success before selling it to Colefax and Fowler in 1988, has emerged from retirement to open a new concern—**Travers & Co.** (212-888-7900). The focal point of the new business is the Tillett Collection, which Netto helped design and expand in conjunction with its producer, Dek Tillett of Sheffield, Massachusetts. The style of the Tillett Collection, which has been around in a limited, custom-made form for decades, has been essentially seaside prints on canvas and duck. Netto has taken these clean images and the simple palette and made them sophisticated. A new Tillett Collection offering is *Wellswood* (below center), a polished cotton with an unshaded, simply drafted design of large tropical flowers and birds in cream. The background color is pink, coffee, celadon or silver. A companion fabric, *Devonshire* (below left), has a small, closely printed design of thistles and wildflowers, also done as unshaded line drawings and also in beige, on backgrounds of the same colors as *Wellswood*. A complete contrast is a printed fabric imported from Italy with a French title. *Lettres d'Amour* (below right) has large chinoiserie cachepots sitting on carved Chinese-red brackets, each filled with crumpled sheets of 18th-century writing paper and broken sealing wax. There are three choices of background—a steel blue, brown or green, and all strié. The colors support Netto's contention that he wants to "pursue a sober palette because that's what designers are using now."

News of another change come at **Old World Weavers** (212-355-7186), which was bought recently by **Stark Carpet**. Stark has kept the counsel of the former owners and continued to produce imaginative, rich, traditional fabrics. Resembling a print room, *Tableaux* (left, below) has a series of Neoclassical scenes, with each scene framed by a differently shaped border, some round and seeming to hang by ribbons, some square, some octagonal. *Cupido* (left, above) draws on much the same subject matter, but in cameo form. Where the scenes in *Tableaux* are arranged as though hanging irregularly on a wall, the *Cupido* cameos are arranged in rows, separated by a hexagonal pattern of braided leaves. Not the least distinctive thing about *Cupido* is its color scheme—green and white for the scenes, mustard yellow for the background and rust for the leaves. Then there is the high-Romantic scenery of *Dame du Lac*. This fabric has four very large-scale scenes from Sir Walter Scott's dramatic poem about Highland battles and loves, done in the style of mid-19th-century steel engravings.

At **Manuel Canovas** (212-752-9588), a very light, very witty, very French graphic elegance holds forth. The Bien Aimée Trilogy started several years ago with *Bien Aimée* (above left), which had bright pink peonies in blue Chinese pots on a white background. Then there was *Le Dernier Empereur*, which had Chinese containers of many colors—familles rose, noire and verte—against taupe and filled with lilies, hydrangeas and peonies again, but this time all in white. The trilogy has now closed with *Jardin Bleu* (above right), which just keeps the blue Chinese pots (as well as plates and bowls) on a taupe background, punctuated with an occasional butterfly alighting on a plate or bowl rim.


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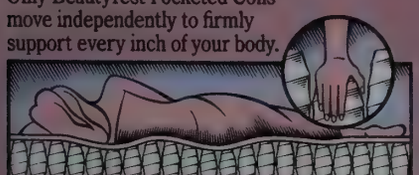
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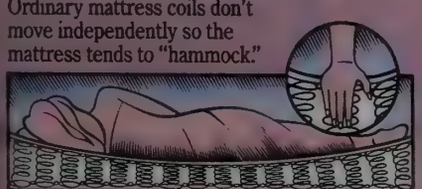
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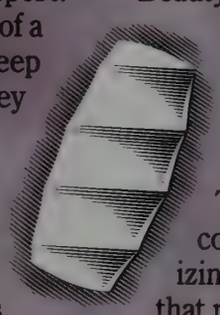
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COURTESY SHAPES GALERIE



COURTESY SHAPES GALERIE

Frankly French

Craig Wright has found a cache in Los Angeles for French Art Déco leather club chairs and lighting made in the 1920s and 30s. At **Shapes Galerie**, owner George Barthe often carries a dozen or so leather club chairs (left), some with rounded arms and backs and others displaying the severe architectural lines of Jean-Michel Frank originals, which Barthe gets in from time to time. Barthe, who owned the Phantom Gallery in Los Angeles in the 1970s, also has Albert Cheuret lights, such as a pair of crane sconces with alabaster shades made in 1927–28 (far left). Showcased in the store are a Joubert-Petit armoire and a shagreen-top buffet. Beneath a row of chandeliers made by Daum and Muller is an immense frosted-glass table with a steel base that General Franco commissioned from Edgar Brandt but never took possession of. Shapes Galerie, 8444B Melrose Ave., Los Angeles 90069; 213-653-0855.



COURTESY HEMISPHERE

Peter Marino and Jed Johnson have discovered **Hemisphere**, a London source for decorative French 1940s furniture, such as a Jacques Quinet suite of furniture covered in Aubusson tapestry (left) and a Jacques Adnet cherrywood table and four chairs. Although co-owner Raymond Paynter concentrates on 1940s furniture—made of oak and fruitwoods as well as bronze and forged iron—he also stocks mirrors, lamps, Hermès desk accessories and Jaeger Le Coultre clocks. While the big names of the 1940s are represented—Arbus, Quinet, Adnet, Poillerat, Leleu and Royère—Paynter has selected pieces by the lesser-knowns of that period, such as Rothschild, Ramsay, Drouet and Prou. Marino says Paynter "has a great eye for stylish things." Adds Johnson, "It's more about the object than the signature." Hemisphere, 173 Fulham Rd., London SW3 6JW; 71-581-9800.

Carpet Baggers

As long as there are great houses in England there is a need for large Axminsters, say carpet conservationists Jonathan and Heather Tetley, who have a certain affinity for the English carpets made in the 18th and 19th centuries. The Tetleys head a staff of 14 trained restorers at their **Carpet Conservation Workshop** in England. Some of the important carpets the workshop has restored, many of them woven for specific rooms, include a 42-foot-by-24-foot Axminster made in 1810 and most recently displayed in the Brighton Pavilion and a chenille carpet that Queen Victoria commissioned from Templetons during the Great Exhibition. Carpet Conservation Workshop, Unit 2, Danebury Court, S. Portway Business Park, Old Sarum, Salisbury SP4 6EB; 0722-411854.

When in Rome

Richard Di Castro is the third generation of his family to run **Amedeo Di Castro**, the 18th- and early-19th-century antiques shop his grandfather founded in Rome at the turn of the century. And he is enjoying the benefits of inheriting an established business. "Sometimes we get back pieces that my grandfather sold to a client," Di Castro says. Recently he bought back two late-18th-century gilt Roman armchairs. For Di Castro, Roman furniture is in high demand, but he shows other Italian and some English furniture—Geoffrey Bradfield recently purchased a ca. 1825 Charles X feathered-mahogany desk. "Our taste runs to Louis XVI classical things. But the first thing I look at is quality," Di Castro says, citing an 18th-century Roman corner shelf (above) and a late-18th-century English satinwood writing cabinet with panels of Sèvres porcelain (right). "It even came with the original books, English classics dated 1770 to 1790." Amedeo Di Castro, 77–78 Via del Babuino, 00186 Rome; 6-361-0912. □



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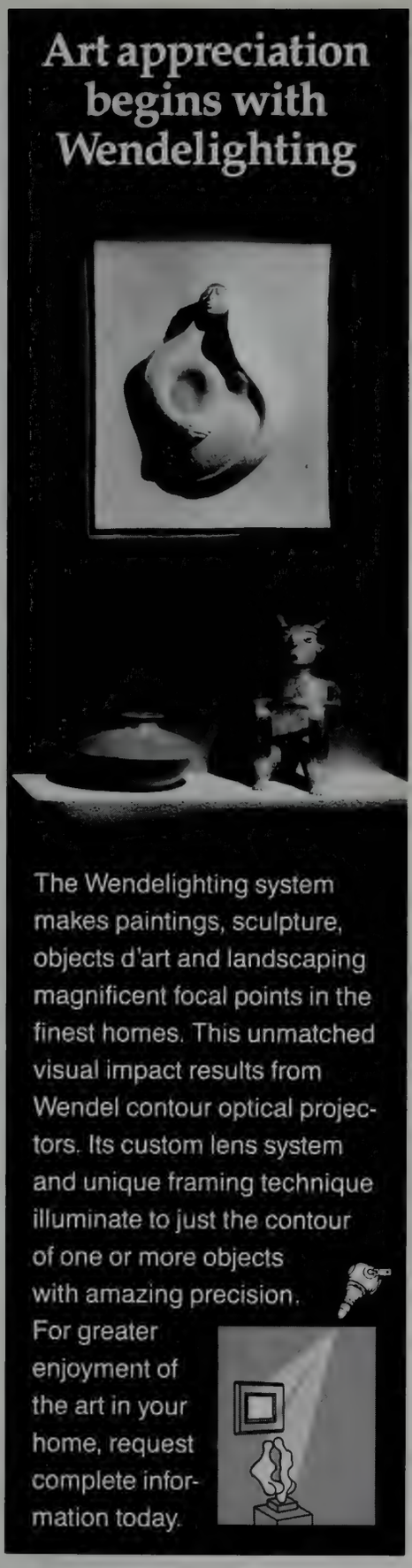
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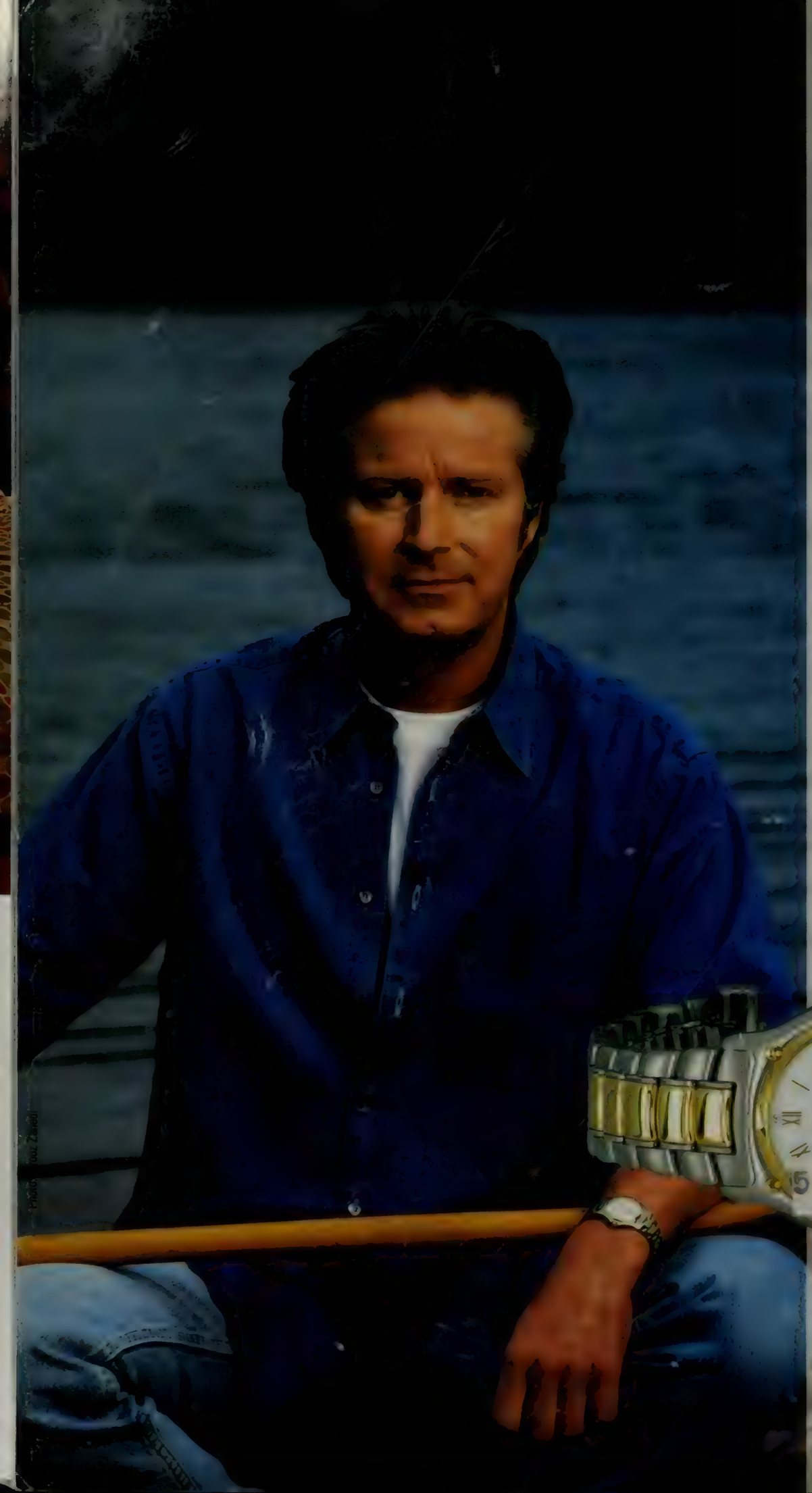
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